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THE
LIFE AND TYPOGRAPHY
OF
WILLIAM CAXTON,
ENGLAND'S FIRST PRINTER.

THE LIFE AND TYPOGRAPHY

OF

William Caxton/

ENGLAND'S FIRST PRINTER,

WITH EVIDENCE OF HIS TYPOGRAPHICAL CONNECTION

WITH

COLARD MANSION,

THE PRINTER AT BRUGES.

COMPILED FROM ORIGINAL SOURCES BY WILLIAM BLADES.

VOL. II.

PUBLISHED BY JOSEPH LILLY, 17 & 18, NEW STREET, COVENT GARDEN, LONDON.

1863.

WG 62 / 1334

Pr. Masche
Stach. Buchk
H. 1. 188

PREFACE TO VOL. II.

THE first Volume of this work was devoted especially to what may be called the *personal* history of Caxton, and therein all original documents associated with the Name or History of our Prototypographer, were gathered into a connected biography; special attention being directed to the Year when, the Place where, and the Printer from whom, Caxton took his first lessons in the Art and Craft of Printing.

The present Volume consists of two principal parts—the first being a dissertation on printing as practised by Caxton, founded upon a critical examination of his workmanship; and the second a bibliographical and literary account of every production of his Press at present known to exist.

In the former portion, the Reader's attention is drawn to several particulars hitherto unrecorded, such as a complete synopsis of every fount of letter used by Caxton, with an Alphabet of each, including all the single, double, and triple letters, signs, contractions, &c.—the chronological sequence traceable in the various founts of letter—and many evidences of the practices adopted in the workshops of the Papermaker, Typefounder, Compositor, Pressman, and Bookbinder. To these is added an Annual Account of the number and extent of the works issued from the press at Westminster between the years 1476—92.

The second portion embraces a much wider field, as all the known works of Caxton are there treated *seriatim*. As to the consecutive order of the books to be described three modes were open to me. There was the old plan, adopted by former Writers, of beginning with all the books bearing

the date of either translation or imprint in their order, and following with the books without date in unclassified sequence. This seemed to me a very defective method. Again there was the purely chronological order. In this the books without printed dates might have been arranged, according to the periods indicated by their workmanship, in conjectural order of time with those having the date of their imprint in colophon or elsewhere. The third was to divide the books into classes according to the types with which they were printed. This last arrangement has advantages peculiarly its own, added to which such classification is almost identical with chronological order; hence it has been adopted here. Thus, all the works printed with the types used by Caxton in Bruges are placed together, as are those printed with the various founts which every two years, or thereabouts, furnished his Printing-house in Westminster.

In every bibliographical catalogue it is of great importance to be systematic in arrangement and accurate in statement. Neither of these attributes can be ascribed to the *Typographical Antiquities* of Dr. Dibdin, which, notwithstanding the Doctor's free access to the collections of George III and Earl Spencer, frequently contain vague and incorrect descriptions. The errors indeed are so numerous that corrections of the most important only have been specially noticed in the following pages. The system adopted by me is—*First*, to give the Collation; *Secondly*, the Typographical Particulars; *Thirdly*, the literary evidence of ancient Manuscripts; followed by, *Fourthly*, Remarks thereon; and *Fifthly*, a list of Existing Copies and Sale Prices. The design of each head is as follows:—

The Collation.—Here the precise number of sections is given (with their signatures, if any), as well as the number of printed and blank leaves requisite to a perfect book as issued by Caxton.

Typographical Particulars.—These include the first few and last few lines in the book and other matters useful in identification. Many Readers may think this portion needlessly particular, but minute typographical research

is by no means a matter of idle or trivial curiosity: by its aid many questions of bibliographical interest can be definitely settled. Bibliographers have not, apparently, recognised the important fact that every work has an individuality, and needs but a careful physiognomical examination to reveal the date of its birth. As an instance, the three editions by Caxton of Earl Rivers's *Dictes and Sayings of the Philosophers* may be quoted. They all bear the same date of imprint, 1477, yet the typographical evidences *prove* beyond all doubt that one edition only was produced in that year—that the second *must* have been about three years later, and the third about 1489.

Manuscripts.—In all questions concerning the date and authorship of old works contemporary manuscripts are the only reliable sources of information, and under this head will be found a short account of such ancient manuscripts of each work as have been recognised among the collections of the British Museum, or described by M. Panlin Paris, in his “*Manuscripts de la Bibliothèque Royale de Paris.*”

Remarks.—Under this head will be found many deductions as to the literary history of particular works, founded upon the previous statements.

Existing Copies and Sale Prices.—These two divisions have been the most laborious part of my work, although not without a recompense in the shape of amusement as well as utility. Only by a diligent comparison of copies, supposed to be the same, can various editions and peculiarities be made known. Out of the 556 volumes of Caxton's printing which are here catalogued, about 500 have passed through my own hands for collation, and I have thus been enabled to distinguish several of Caxton's editions hitherto confounded.

The commercial table of Sale Prices is also not without its interest in enabling the Reader to trace a volume from library to library, and presents in the fluctuating amount paid for the same book an interesting aspect of that curious disease—Bibliomania.

After finishing the bibliographical and literary portion, lists of various ancient and modern libraries in which Caxtons were or are preserved, are appended.

Having now expounded the plan of the work, which, however imperfectly carried out, has been pursued earnestly and conscientiously, I will only add a few words of grateful acknowledgment for valuable assistance.

In the Account of Caxton's types I am greatly indebted to the critical acumen of my friend G. I. F. TUPPER, who has executed all the *fac-simile* plates, and who first discovered the two states of Type No. 2, and added many rare sorts to the various Alphabets. Upon his notes I have principally founded the Remarks on Caxton's different founts.

To H. BRADSHAW, Esq., of King's College, Cambridge, I owe much for information concerning the true collation of the early unsigned books, as well as for numerous suggestions and critical remarks while many sheets were passing through the Press, specially in the Nos. 11, 27, 41, and 58.

My best thanks are also due to B. BEEDHAM, Esq., of Kimbolton, whose untiring zeal and perseverance added considerably to the head "Existing Copies," and brought many interesting volumes to my notice.

To the present owners of Caxtons, I owe, with few exceptions, my acknowledgments of the kindness with which they have granted my request to inspect their libraries. To the DUKE OF NEWCASTLE, the late EARL SPENCER, EARL CAWDOR, W. TITE, and H. CUNLIFFE, Esqrs., I am under great obligations for allowing books to be taken from their libraries for my use.

To the Librarians of the British Museum I again tender my thanks for numerous favours and privileges granted to me during my researches; to Mr. Bond I am indebted for information concerning the Author of No. 5 ("Meditations;") nor can I omit mention of the kindness and fulness with which my inquiries of the Librarians at the principal Home and Foreign libraries have been answered.

W. B.

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OF BOOKS PRINTED WITH THE VARIOUS TYPES OF WILLIAM CAXTON.

BOOKS PRINTED IN TYPE No. 1.

1475—1480.

No.	Page.	No.	Page.
1. The Recuyell of the Histories of Troy...	1	4. Les fais du Jason	16
2. The Game and Play of the Chess, 1st ed.	8	5. Meditacions sur les sept Pseaumes penitenciaulx.....	19
3. Le Recueil des Histoires de Troye	12		

BOOKS PRINTED IN TYPE No. 2 and 2*.

1476—1481.

No.	Page.	No.	Page.
6. Les quatre derrenieres choses	25	21. The Chocle and the Bird, 2nd edition...	61
7. Propositio Johannis Russell	28	22. The Temple of Brass	61
8. Infancia Salvatoris	31	23. The Book of Courtesy.....	63
9. The History of Jason	33	24. Queen Anelida and the False Arcite...	64
10. The Dictes and Sayings of the Philosophers, 1st edition.....	36	25. Boethius de Consolatione Philosophie	66
11. Horne, 1st edition	42	26. Cordyale; or the Four last Things ...	71
12. The Canterbury Tales, 1st edition.....	45	27. Fratri Laurentii Gulielmi, &c.	74
13. The Moral Proverbs of Christine	47	28. The Dictes and Sayings of the Philosophers, 2nd edition	77
14. Stans Puer ad Mensam	49	29. Indulgence of Pope Pius VI	79
15. Parvus Catho and Magnus Catho, 1st ed.	52	30. Parvus Catho and Magnus Catho, 3rd ed.	80
16. Ditto ditto 2nd ed.	55	31. The Mirror of the World, 1st edition	82
17. The Horse, the Sheep, &c., 1st edition	56	32. The History of Reynard the Fox, 1st edition	87
18. Ditto ditto 2nd edition	58	33. Tally of Old Age, &c.	89
19. The Temple of Glass	59	34. The Game and Play of the Chess, 2nd ed.	95
20. The Chocle and the Bird, 1st edition...	60		

BOOKS PRINTED IN TYPE No. 3.

1480—1483.

No.	Page.	No.	Page.
35. An Advertisement	101	37. Horne, 2nd edition	104
36. Directorium Sacerdotum, 1st edition...	102	38. Psalterium	105

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BOOKS PRINTED IN TYPE No. 4 and 4*.

1480-1485.

No.	Page.	No.	Page.
39. The Chronicles of England, 1st edition	109	51. Death-Bed Prayers	156
40. The Description of Britain	112	55. The Fables of Esop	157
41. Curia Sapientie	114	56. The Order of Chivalry	160
42. The History of Godfrey of Boloyno	117	57. The Canterbury Tales, 2nd edition	162
43. The Chronicles of England, 2nd edition	120	58. The Book of Fame	165
44. Polycronicon	123	59. The Curial	167
45. The Pilgrimage of the Soul	129	60. Troilus and Cresside	169
46. Vocabulary in French and English	133	61. The Life of our Lady	171
47. The Festival, 1st edition	134	62. The Life of St. Winifred	174
48. Four Sermons, 1st edition	137	63. The Histories of King Arthur	176
49. Servitium de Visitatione	139	64. The Life of Prince Charles the Great	178
50. Confessio Amantis	139	65. The Knight Paris and the Fair Vienne	180
51. The Knight of the Tower	145	66. The Golden Legend, 2nd edition	182
52. Caton	148	40*. Indulgence of Pope Sixtus V.	184
53. The Golden Legend, 1st edition	151		

BOOKS PRINTED IN TYPE No. 5.

1487-1491.

No.	Page.	No.	Page.
67. The Royal Book	187	71. The Doctrine of Sapience	193
68. The Book of Good Manuers	190	72. Horae, 3rd edition	202
69. Directorium Sacerdotum, 2nd edition	192	73. Servitium de Transfiguratione	203
70. Speculum Vitae Christi	194		

BOOKS PRINTED IN TYPE No. 6.

1489-1491.

No.	Page.	No.	Page.
74. The Fayts of Arms and of Chivalry	205	83. The Dietes and Sayings of the Philo- sophers, 3rd edition	226
75. The Statutes of Henry VII	210	84. The Mirrour of the World, 2nd edition	228
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77. The History of Reynard the Fox, 2nd ed.	215	86. The Art and Craft to know well to Die	234
78. History of Blanchardin and Eglantine	216	87. The Book of Courtesy, 2nd edition	235
79. The Four Sons of Aymon	218	88. The Festival, 2nd edition	237
80. Directorium Sacerdotum, 3rd edition	220	89. Four Sermons, 2nd edition	239
81. Eneydos	221	90. The Chastising of God's Children	240
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Fig. IX.

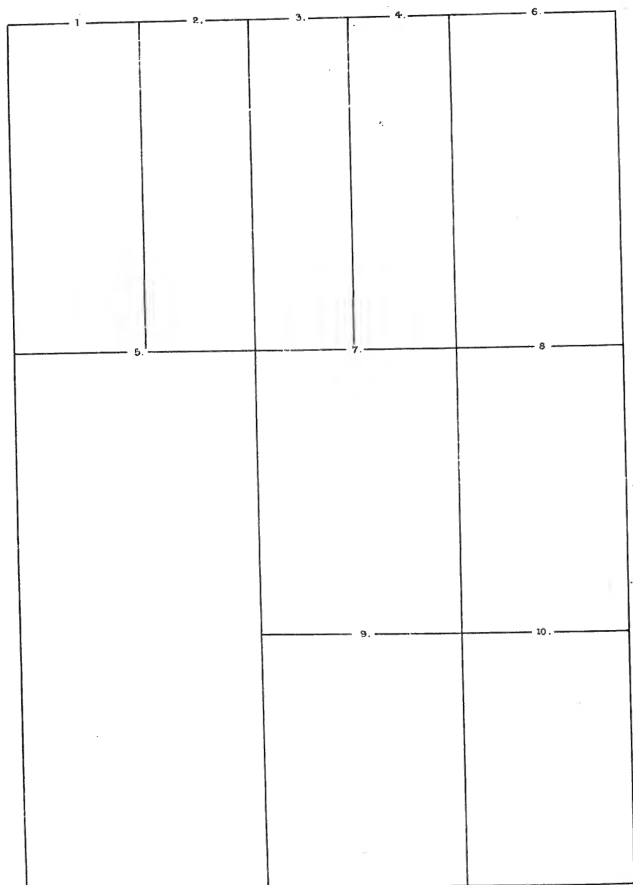


PLATE IV.

Transparence

WATER-MARKS IN CANTON'S PAPER.

- No. 1. The Bull's head,
2. Arms of Jean sans Peur,
3. The Initial of Philippe le Bon,
4. The Initial of Ysabelle,
5. The Unicorn,
6. Arms of France,
7. Arms of Champagne,
8. Torse with fleur-de-lis,
9. The Rose,
10. The Key of St. Peter,

PLATE IX A.

Facsimile.

EARLY WOOD-CUTS OF THE PRINTING PRESS.

Fig. 1.

From "Hegisippus."

A. D. 1511.

[British Museum. 4515. f.]

Fig. 2.

From Bagford's Collections.

A. D. 1695.

[British Museum. Harl. MS. 5915. No. 202.]

Fig. 3.

From "Von Menschen Iere," &c.

A. D. 1522.

[British Museum. 3906. d. 9.]

Fig. 4.

From "Königliche Beschreibung," &c.

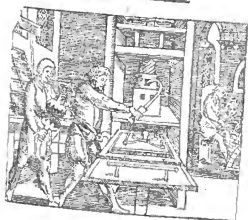
A. D. 1608.

[British Museum. 551. b. 39.]

Fig. 5.

From Bagford's Collections.

[British Museum. Harl. MS. 5915. No. 201.]





The morale prouerbes of Cristyne

t He grete Vertus of oure eldres notable
 Ofte to remembre is thing profitable
 An happy hous is. Where dwelleth prudence
 For Where she is Reason is in presence
 A temperat man cold from fast assured
 May not lightly long season be misured
 Constante couraigis in sapience formed
 Wole in noo Wise to bias be conformed
 Where nys Justice that lande nor that cōtre
 May not long regne in gode prosperite
 Withouten faith may there noo creature
 Be vnto god plaisant. as saith scripture

The morale prouerbes of Cristyne

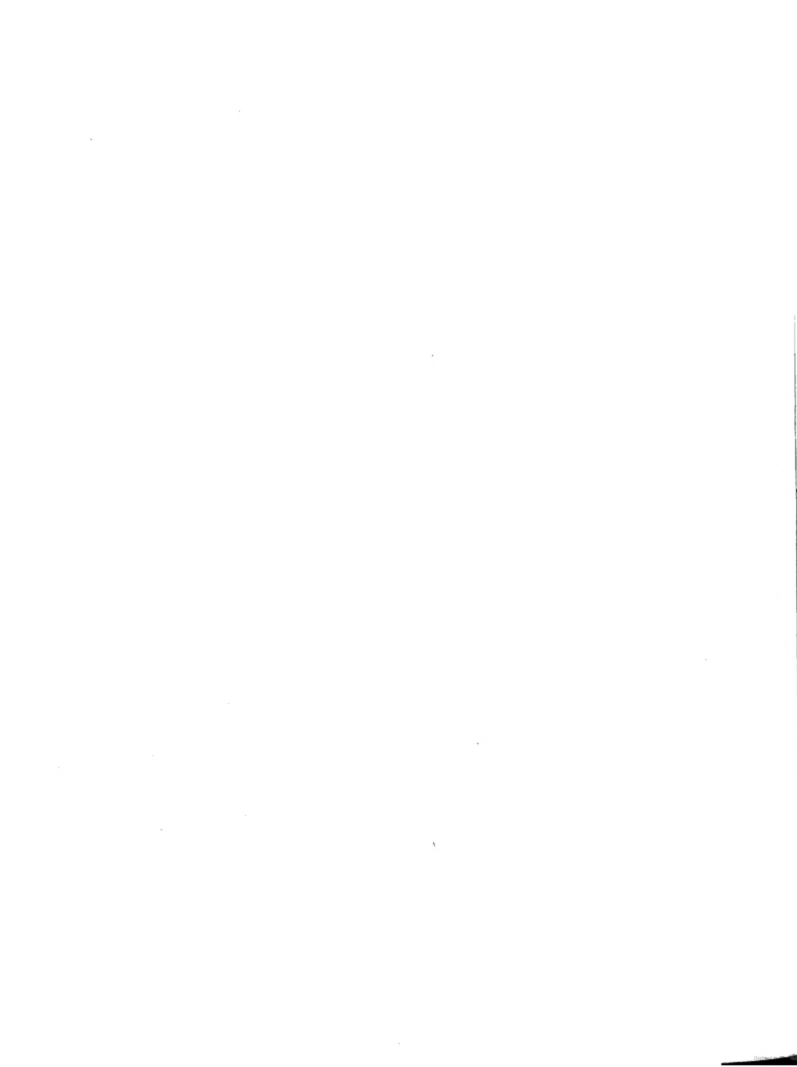
t He grete Vertus of oure eldres notable
 Ofte to remembre is thing profitable
 An happy hous is. Where dwelleth prudence
 For Where she is Reason is in presence
 A temperat man cold from fast assured
 May not lightly long season be misured
 Constante couraigis in sapience formed
 Wole in noo Wise to bias be conformed
 Where nys Justice that lande nor that cōtre
 May not long regne in gode prosperite
 Withouten faith may there noo creature
 Be vnto god plaisant. as saith scripture

PLATE IX B.

Imitation.

The upper half printed with weak ink and slight pressure.

The lower half printed from the same types after the upper half was worked,
but with usual Printing Ink and moderate pressure.



SCALES

Showing the Sizes of the Bodies of the Types used by Caxton, each Scale being of the length of an ordinary page of the respective Types.

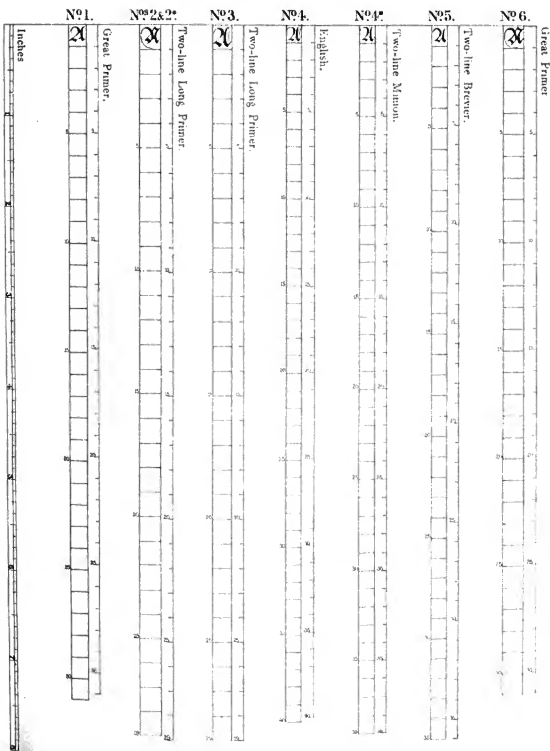


PLATE X.

—
Facsimile.
—

CANTON'S DEVICE.

[From "The Mirrour of the World," 2nd edition, in the possession of W. Tite, Esq.]

PLA.





A a ā
 B b be bo
 C c ai α ce ch ch co α
 D d de do de
 E e ē
 F f fa fe ff fi fo fu ffa ffe ffi ffo ffu
 G g
 H h ha he ho ht
 I i ī ī ī
 K k
 L l la le li ll ll lo lu l
 M m m mī
 N n n n̄ m
 O o ō o
 P p p̄ p p̄ p
 Q q q qu q
 R R r r ra rā re rē ro rō
 S s sa se sh si se so sp sp st ft fu fū
 sca sce sch scē sco ssa sse sfi sso sfu s
 T t ta te th to tt tu tū t
 V v v u ū ve w
 W w w
 x
 y
 Z z
 a 2c q 9 x p̄ p̄ p̄
 / : . '

PLATE XL.

AN ALPHABET OF TYPE No. 1.

PLATE XII.

Facsimile.

Type No. 1 in combination.

THE RECUEIL, OF THE HISTORIES OF TROY.

[British Museum.]

The recto of leaf 40.

Than they of Crete had herd the resolution of
 saturne they were gretly abashed. ffor they
 knewe well that saturne toke this mater gret
 ly to his herte, and that he was a terrible man to of-
 fende. And so they knewe that wrongfully he wyl-
 lyd the deeth of his sone Jupiter that had restored hym
 to his lordship by his prowesse & vailliance/ Many
 ther were that went in to an other kyngedom because
 they wold not be with the fader agens the sone ne
 with the sone agens the fader/ but ther was noman
 that durste be so hardy to replie agayn saturne ne saie
 that he did euill/ for they dredde more his pre than to
 offende Justyce. What shall I saye after the commande-
 ment of saturne/ eche man withdrew hym vnto his
 hous full of grete and bitter sorowe in herte. And ther
 was not oon man but he had his face charged with
 grete greif and pesaunt anoyauce 2c: ..

he day than drew ouer/ And on the morn Sa-
 turne armed hym self & sowned Trompettis
 vnto armes. They of crete aroos this mornynge
 And many ther were of them that knewe thentencion
 of saturne. And all so ther were many that meruailed
 of that/ that the kyng wold do & coude fynde no reson
 wherfore he maade this armee. ffor all Crete was in
 pees And all the tytannos were disparted and put
 in to destruction perdurable/ Amonge all other Ephe-
 wist not what to thynke Seeyng that saturne sent
 not after Jupiter She demanded hym oftentimes wh-
 ther he wold goo. and for what reson that he toke not
 Jupiter with hym in his compaignie. Jupiter was at
 that tyme in parthemye with his wyf Juno/ When

[illegible]

PLATE XIII.

AN ALPHABET OF TYPES No. 2 and 2*.

PLATE XIV.

—
Facsimile.
—

Type No. 2 in combination.

THE CANTERBURY TALES.

1st Edition.

[British Museum, Gr. 11585.]

From the "Persones Tale."

For trust wel he shal yare accountys As sayth Saynt
Bernard, of alle the goodes that haue he yeuyn hym in
this present lyf. And how he hath dispendid them not
so muche that ther shal peryshe any heer of his heed ne a
moment of an hour that he ne shal yare therof a rekenyng.

The fyfth thing is that oughit to maue a man to con-
tencion is Remembraunce of the passyon that our lord
Ihesu suffrid for our synnes. For as saith seynt Ber-
nard, Whyles that I lyue I shal haue Remembraunce
of the trauayllis that our lord Ihesu Crist suffryd in
perchynge, his Werynes in trauelnyng, his temptacions
Whan he fasted, his longe wakyngeis Whan he prayd.
his teris Whan he wepte for pyte of good peple, the woo
and the shame and the fylthe that men sayden to hym.
of the foule spittynge that men spytten in his face, of the
buffetys that men gaf hym, of the foule mouthis and
of the foule reueys that men to hym sayden of the nay-
lis With the Whiche he Was nayled to the Crosse, and
of alle the Remenaunt of his passyon that he suffryd for
mammys synne and nothyng for his owle. And ye
shal vnderstande þ every maner orde of ordinaunce is
torned vpon so down. For it is soth that godd and resoy
and sensualyte and the body of a man be so ordeyned.
that euerych of thysse foure thynges shul haue lordship
ouer that othe as thus godd shold haue lordship ouer
resoy, and resoy ouer sensualyte and sensualyte ouer
the body of man. But sothly man semeth al this orde
of ordinaunce is turned vpon so down. And therfore
thyme for as myght as the Resoy of man wyl

PLATE XV.

Facsimile.

Type No. 2* in combination.

THE MIRROR OF THE WORLD.

1st Edition.

[British Museum. C. 21. d.]

Sig. a 5, recto.

His begynneth the booke callid the myrrour of the Worlde/
 And treateth first of the power and puiſſaunce of god/
 capitulo primo.



2

¶ ought
 to knowe
 that whan
 our lord
 god made

the world And that he
 had made alle thynges of
 nought he had no neede of
 it ffor as moche had he be-
 fore as he had after ward
 Certainly god was to for

re and shal be incessantly after without ende. ¶ Without
 begynnyng. ¶ Therne he shal nothyng amende ne be better
 ffor hym saylled neuer ony thyng he seeth all seeth all
 knoweth alle and holdeth alle thyng in his hande he had
 neuer hunger, ne thurst, ne tyme, ne daye, ne hour, but
 abydeth cōtynuelly in alle good, ffor to hym ne appertey-
 neth soone ne late, and of alle them that euer were, that
 shal be, haue alway ten & shal be to fore his eyes
 as wel the fere as the myght, and the euyl as the good
 he saue as wel the world as it was made & fourmed as
 he doth now at this tyme. And yf he had neuer made the
 world, as moche had he ten thenne worth, and of as gre-
 te valewe as he euer myght haue be, ffor other wise he
 myght not be god, yf he knewe not, saue, and herde alle
 that myght be, & yf he were not so, he shold be lackyng



7



PLATE XVI.

AN ALPHABET OF TYPE No. 3.

PLATE XVII.

Facsimile.

Type No. 3 in combination.

BETHIUS.

[British Museum. C 11, c 9.]

The last page.

PSALTERIUM.

[British Museum. C. 55, e.]

Sig. a 5, recto.

Carmina qui cecinit tot cumulata modis
 Hec tibi marmoreo scribantur verba sepulchro
 Hec ir.aneat laudis sarcina summa sue
 Galfridus Chaucer vates. et fama pelis
 Maternæ. hac sacra sum tumulatus humo

Post obitum Capton voluit te viuere cura
 Willelmi. Chaucer clare poeta tui
 Nam tua non solum compressit opuscula formis
 Has quoq; s; laudes. iussit hic esse tuas

culati decanta. Et si vlgz ad obitum
 tuum psalini huius virtutem con;
 templaueris atq; scrutaueris nunq;
 ut puto intelligere poteris. In quo
 nullus versus est in quo non sit vel
 via vel eloquium domini vel lex vel
 mandata seu preceptum. vel testimo
 nia domini vel iudicia verba vel iu
 stificationes vel sermones dei scrip
 ti sunt. Et ideo non est tibi opus ut
 per diuersos libros animo diffuda
 ris. Nam in psalterio solo vlgz ad
 obitum tuum habeas materiam le
 gendi scrutandi atq; docendi In quo
 inuenies prophetas. euangelistas.
 apostolos et omnes diuersos libros

U	u	a	ā	ā	ā	ad	a	ā	
U	u	ū	ū	ū	ū	ū	ū	ū	
E	e	ea	ea	ea	ea	ea	ea	ea	ē
D	d	d	d	d	d	d	d	d	d
E	e	e	e	en	en	et	eu	ē	ē
F	f	fa	fe	fe	ff	fi	fo	fe	f
G	g	g	g	g	g	g	g	g	
H	h	h	h	h	h	h	h	h	
I	i	i	i	i	i	i	i	i	i
K	k	k	k	k	k	k	k	k	k
L	l	l	l	le	li	ll	lo	lu	l
M	m	m	m	m	m	m	m	m	m
N	n	n	n	n	n	n	n	n	n
O	o	o	o	o	o	o	o	o	o
P	p	p	p	p	p	p	p	p	p
Q	q	q	q	q	q	q	q	q	q
R	r	r	r	r	r	r	r	r	r
S	s	s	s	s	s	s	s	s	s
T	t	t	t	t	t	t	t	t	t
U	u	u	u	u	u	u	u	u	u
V	v	v	v	v	v	v	v	v	v
W	w	w	w	w	w	w	w	w	w
X	x	x	x	x	x	x	x	x	x
Y	y	y	y	y	y	y	y	y	y
Z	z	z	z	z	z	z	z	z	z
1	2	3	4	5	6	7	8	9	0
1	2	3	4	5	6	7	8	9	0

PLATE XVIII.

AN ALPHABET OF TYPES No. 4 and 4*.

PLATE XIX.

Facsimile.

Type No. 4 in combination.

THE PILGRIMAGE OF THE SOUL.

[British Museum. C. 21. d.]

1st page.

Folio ij

This booke is intitled the pylgrimage of the soule/translated out of frenshe in to Englyshe / Which booke is full of deuout matters touching the soule/and many questyons asswared to cause a man to lyeve the better in this world/ And if contrarye spue bookes/as it appereth hereafter by Chaptyres

The first booke

First how the soule departeth fro the body/ And how the soule sends
assapleth the soule/ Capitulo Primo
How the Angel Wardyn of the soule defendeth it fro the fendes
malice/ Capitulo ij
How the soule is ledde to Jugement by bene the Angel/ and by
the soule Sathanas/ Capitulo iij
How the soule had a sovereyne lycht of the heuenty ioye/ Capitulo iiii
How the Angel presenteth the soule to his Jugement/ Capitulo v
A proclamation made clippynge soules to Jugement/ Capitulo vi
How the fendes compleynen on charynges/ that letten them of their
cruel purposes/ Capitulo vii
How the fendes appelen the prouost for fauoure of party/ Capitulo viii
How Michael calleth Charynges to counayle/ And what counayle
he giveth/ Capitulo ix
How there were cheryd assessoris to Jugement/ special patrones
of dyuerse states/ Capitulo x
How is the Court sette/ and the Jugement bygonne/ Capitulo xi
How the Angel Wardyn presenteth this soule to the Jugement
Capitulo xij
How the curyd Sathanas accuseth the sely soule/ Capitulo xiii
How the soule was bound to answer to this accusment/ Capitulo xiiii
The pious compleynt of the soule/ Capitulo xv
How that Iustice spekketh agaynst the sely soule/ Capitulo xvi
How the Iuge byddeth the soule pleyde for hym self/ And how
the soule maketh excusacion to pleyden Sathanas/ Capitulo xvii
How Sathanas pleydeth agayne/ and calleth Synderes for wytnes
nes/ Capitulo xviii
How that Synderes/ Which is called here/ the Worme of con
science accuseth the soule/ Capitulo xix
How the soule answereth to Synderes/ and he agayne to the
soule/ Capitulo xx

PLATE XX.

Facsimile.

Type No. 4* in combination.

THE KNIGHT OF THE TOWER.

[British Museum. C. 21. d.]

1st page.

Here foloweth the table of the Rubrykes and the chappes
two of the booke of thespynementes and tchenge that the
kingge of the Tolbre made to his daughter

Holt godz ought to be honoured to fore al other spynge/capitulo	Primo
What sholde be done whanne one is first bakedy/capitulo	ij
Of thempwours daughter one synfull/andz that other wrouth/capitulo	iii
Holt the dede folke shalke be praydy fore/ Capitulo	iiij
Holt the mayns andz prayere sholdz be saydy/capitulo	v
Holt yonge ladies ought to doo abstinence and faste/ca/	vj
Holt yonge ladies ought to faste tylt they be maryedy/ca/	vij
Of a woman of folke that felke in a pyty/capitulo	viii
Of her that wyde and durst not confesse her synne/capitulo	ix
Holt hymmen ought to mayntene them curyously/capitulo	x
Holt hymmen ought not to caste her sedes here and there/ca/	xj
Holt two thowdest daughter of the kyng of denmarke lost theyre maryage/ for theyr folke manere/capitulo	xij
Holt p dowre of p kyng of awgon lost her maryage/ca	xiii
Of them that ben chyders andz strublers / Capitulo	xiiii
Of her that ete the ele/ andz pluckedz of the fethers of the ppe/capitulo	xv
Holt hymmen ought not to be Jalous / Capitulo	xvj
Holt a woman ought not to serue with her husbandz ca	xvii
Holt a woman swange spon the table/capitulo	xviii
Of the woman that gaf the fleshe to her houndes/capitulo	xix
Of them that take firste nelve gyses/capitulo	xx
Holt men ought not to serue agensse them that ben langas gagens andz full of wordes/capitulo	xxi
Of the ladies that awaysoned bousscant/capitulo	xxii
Of the ladies that acuseden one knyght/capitulo	xxiii
Of them that gladly gone to festes andz Joustes/ca/	xxiiii
Of them that wyl not were theyr good clothes on theyr festes andz holy dayes/ Capitulo	xxv
Of the suster of saynt Bernarde whiche came to see hym in gret awe/capitulo/	xxvi
Of them that playe and Jape at the masse/ca/	xxvii
	xj

AN INQUIRY

CONCERNING THE

Invention of Printing:

IN WHICH THE

SYSTEMS OF MEERMAN, HEINECKEN, SANTANDER, AND KONING ARE REVIEWED;

INCLUDING ALSO

NOTICES OF THE EARLY USE OF WOOD-ENGRAVING IN EUROPE,
THE BLOCK-BOOKS, ETC.

BY THE LATE

WILLIAM YOUNG OTTLEY, ESQ., F.S.A.

AUTHOR OF AN INQUIRY INTO THE ORIGIN AND EARLY HISTORY OF ENGRAVING
ON COPPER AND IN WOOD, ETC.

WITH

AN INTRODUCTION BY J. PH. BERJEAU,

EDITOR OF THE REPRODUCTION OF SEVERAL OF THE EARLY BLOCK-BOOKS,
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MDCCLXIII.

PLATE XXI.

AN ALPHABET OF TYPE No. 5.

PLATE XXII.

Facsimile.

Type No. 5 in combination.

SPECULUM VITÆ CHRISTI.

[British Museum. C. 10. b. 4.]

Sig. c j, verso.

Capitulo. iij

Die laue

Prima pars

ageynward/and thus mayst thou haue thy contemplacion of this daye & of thys treble blessed of Cristes Incarnacion/and our lades annuñacion.and for as moche as that blessed gretyng of the Angel Gabriel/where with we honouren and grete our lady euey day is grounden in thys Gospel / as thou hast heretofore. Therefore I shall telle the somwhat more here of.as me thyngketh to styre thy deuocyon the more in sepyng of that gretyng Ave maria

AS I concyue thys gretyng in manere as hooly chyrche hath ordeyned it to be sayd:hath v partyes in the whyche may ten vnderstanden specially the fyue Joyes of our lady And in the fyue Joyes fyue vertues that she hadde in hem so ueraply aboue all erthely creatures the whyche ten/mekenesse Chastite/Feyth.hope and Charite/¶ In the fyrste parte of thys gretyng that stant in thys ij wordes . Heyle mane thou mayst vnderstonde the first Joye that she had in hyr annuñacion of ihesu gracio? concyuyng of the whyche mekenes was the ground as thou hast herd before. And as thys wordes Heil may ten the first & the begynnyng of thys gretyng.so thys feil was the begynnyng of the ground of al othe/ And as it was the begynnyng of maries Joye.and all mankinde.so is mekenes the begynnyng & the ground of all vertues. And therfor in the forsayd wordes Heyle marye.thou mayst thyfully vnderstonde the first Joye that she had in hyr Annuñacion of the concyuyng of hyr blessed sone Ihesu.& that specially throughe the vertue of mekenes. In the second party that stat in thys wordes ful of grace.may ten vnderstonde the second Joye that may had in Ihesu natypte & hyr ioyeful bring/ In the whyche she had soueraynly the vertu of chastite & of clennesse & therfore thenne was she specially ful of grace in that that she clene mayden and moder bare wythout sorowe that neuer dyd woman/ but she al only/ In the thyrddde party that is in thys wordes: our lord is with the may te vnderfond the thyrdd ioye that she

ave maria
annuñaciō
Hūilitas/

Gra plena
Natiuitas
Castitas :

Dñs tecū

PLATE XXIII.

AN ALPHABET OF TYPE No. 6.

PLATE XXIV.

Facsimile.

Type No. 6 in combination.

ENEYDOS.

[British Museum. Gr. 9739.]

Sig. b 6, verso.

C Obseques of Polidorus

Capm B.

E Or the obseques funerall of Polidorus to bring to effecte so was the aulter establisshd for to halowe the sacrifice/ And thereupon putte & sette the goddes of troye/whiche were of colour sanguen & red, and enecas & his schawshipp chosen by hym for to make and exhibite the sayd sacrifice weren alle generally symple & enuyronned wyth lendes of his whiche enuyronned vnder the throte mountynge vppre to the temples bylborne their frontes & eyes vnto the toppre of the heed/ And vpon thei heedes they had chairettes of braunches of cypresse whiche grewe nigh the mounteyn or lityll hille where as Polidorus was buryed/ Whiche is a tree sacred and ordeyned to the ende that by the beschment odour and swete smelle of the same tree maye surmounte the infecte odour of the carynnes of the dede bodyes/ And the wymmen of Troye whiche had folowed Eneas whan he departed fro troye were tofore the sayd aulter wythoute apparayll ne wythoute rechyngre ought by thei selfe in ony wyse. For the sayd wymmen were alle dysshuelled or bare the heed makinge meruelous synacles as thei custome was in that tyme in that countre also, and semed better wymmen oute of thei wyttre than porueyd of countre.

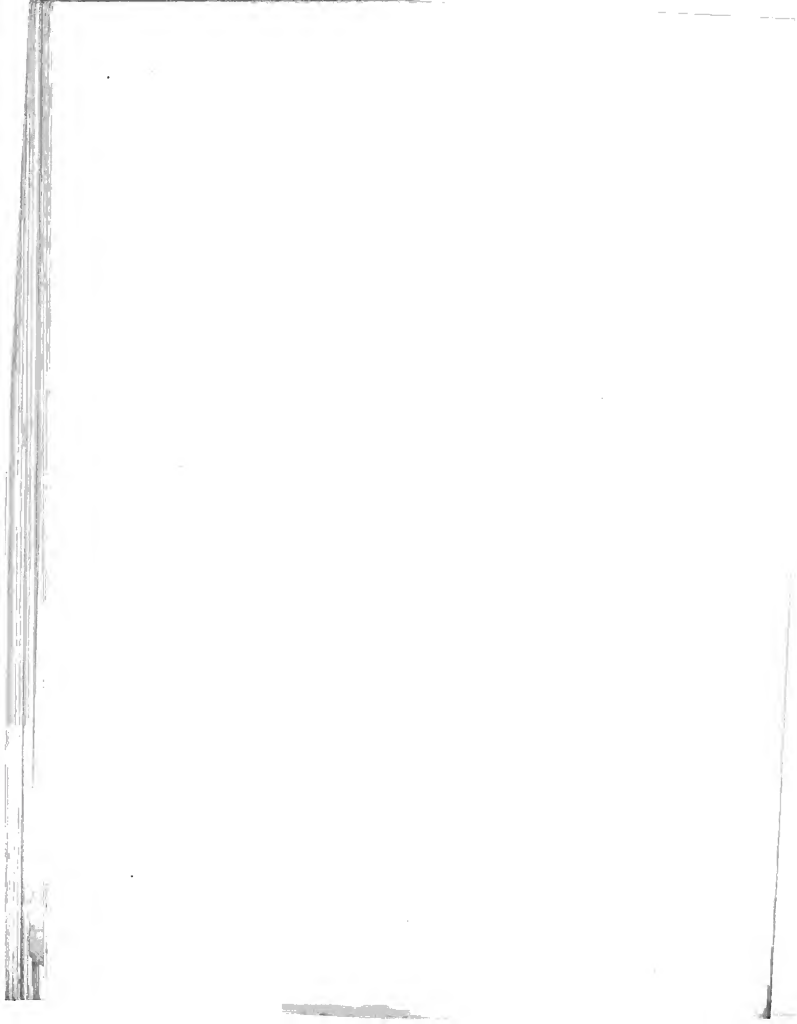
C nauce or constauce

E Or p cosomacio of the said sacrifice, enecas ordeyned to take many cymphes y ten vessels ordeyned for to make suche sacrifice, & ten in maner of lityll bokettes or lityll shippes of a strange stone, & of dyuerse colours / as iaspere porphire / of whiche som were full of blood of bestis sacrificed & other ful of myllie clere & clene / the whiche vessels in habudaunce of deuocōn, they cam about y sayd mounteyn or lityll hill of polidorus/ in recomēdyng y sayd polidorus to

ESSAY

ON

CAYTON'S PRINTING OFFICE.



CAXTON'S PRINTING OFFICE.

CHAPTER I.

THE MASTER PRINTER.

Site of the Printing Office—Caxton among his Workmen—Their Names—The necessary Division of Labour.

The question of the exact spot upon which England's first Printing Press was established has already been discussed. The well-known Advertisement of Caxton, which stated, that Pies of Salisbury use were on sale at the "Red pale," in the Almonry, Westminster, not only indicates the position but also the Sign by which the house was known. The precise appearance of the Almonry in the 15th Century must be to some extent imaginary, but we know that Almshouses were there, and probably two or three structures besides that occupied by Caxton. One may suppose that, from so long a residence in a walled city like Bruges, Caxton might be led, from old associations, to prefer a residence in a privileged enclosure.

THE MASTER
PRINTER.
Vol. I, chap. vi.

We will now ask the Reader to imagine fourteen years passed since Caxton first began working at his new art. It is not difficult to picture the wooden structures in the Almonry occupied by his sedate but busy workmen. We can look in at yonder window, and see the venerable Master Printer himself "sittyng in his studye where as lay many and dyverse paunfletis and bookys." The great towers of Westminster Abbey cast their shadow over the room, for he is an early riser and already at work upon his translation of the new French romance, called "Eneydos." The "fayre and ornate termes" of his Author give him "grete plasyr," and he labours, almost without intermission, till the low Sun, blazing from the Western windows, warns him of the day's decline. Again, we watch him passing with observant eye through the rooms where his servants are at work ;—we can see the movements of the Compositors, who, close to the narrow windows, ply their rapid fingers ; we can hear the thud-thud of the wooden presses as the workmen "pull to" and "send home" the "bar," discussing meanwhile the latest news ; and we can sympathise with the Binder, who, hammering away at the volume between his knees, looks in despair at the ever-increasing progeny of his master's art.

Prologue to
Eneydos,
1490.

THE MASTER
PRINTER.

Piles of books and printed "quayers" rise on all sides, and many a wise head is ominously shaken at the foolishness of supposing that so many books can ever find Purchasers. But Caxton pursues still his busy course, with mind and body ever at work, preparing copy for the Press, and guiding and instructing his workmen in that art which he had learned in Bruges at "grete charge and dispense," and the practices of which are to be explained in the following chapters.

WORKMEN.

Of the various workmen employed at the "Red pale" the names of two only—*Wynken de Worde* and *Richard Pynson*—have descended to us. The former succeeded to Caxton's Stock in trade, and the latter set up a Press at Temple Bar in 1493, if not earlier. Doubtless there were many others, and some have supposed that Machlinia, Lettou, and Treveris were among the number; but there is no evidence that these Printers were ever reckoned among Caxton's workmen.

What then were the mechanical means by which, during these fourteen years, Caxton had been carrying on his business? Was the process of book-making the same as at present? What sorts of types, and how many founts were used? How were the types made, and what were their sizes? Did the Compositors use upper and lower case, sticks, chases, brass rule, galleys, furniture, and the various appliances of a modern composing room? What were the presses like, and the practices of the Pressmen? And lastly, In what form were Caxton's books issued to the Public? To most of these queries it will seem at first sight as if no definite reply could be given; but if the Reader's attention can be secured while an appeal is made to the books themselves, he will doubtless find in them undesigned, and therefore the most trustworthy, evidence as to many of the technical customs and peculiarities of the early Printers.

DIVISION OF
LABOUR.

Before the invention of Printing, the art of Book-making, mechanically considered, was divided into three departments, viz.—the manufacture of the material upon which to write (almost entirely parchment or vellum); the writing and ink making (the Scribe being his own ink maker); and the binding. Illuminators, of course, there were, but they were merely for ornamentation, and by no means necessary to the idea of a book. In monasteries, famous for the diffusion of learning, all these branches were carried on together. It has been the same with Printers, who, from the infancy of paper-making, included everything necessary to a perfect book in one establishment. Were all trades which, directly or indirectly, are called into operation by Printers to be enumerated, few indeed would be omitted: nevertheless, the direct necessities for a book are—the material upon which to print, the types

and presses with which to print, and the necessary workmen to use them. THE MASTER
PRINTER.
We will, therefore, consider Caxton's books under the following heads :—

The Paper.

The Types.

The Compositor.

The Press ; the Pressman ; and
the Ink.

The Bookbinder.

To these may be added, but not
as a necessary assistant—

The Rubricator ; Illuminator ;
and Wood engraver.

CHAPTER II.

THE PAPER.

Its sizes, qualities, and peculiarities—Watermarks, their symbolism, and the use made of them
by Bibliographers—Cost of Paper in the 15th Century.

There is, fortunately, no need here to enter upon the obscure origin of THE PAPER.
paper manufacture. The latest disquisition on this subject may be seen in Paper and
Papermaking
by Richard
Herring. 8vo.
London, 1856.
the recent work of Mr. Herring. The only question which concerns us is—
What kind of paper did Caxton use, and whence did it come? He certainly
had several sizes ; the largest, which was probably found too unwieldy, was
used only for the first two editions of the "Golden Legend," an uncut copy of
which, in the Public Library, Cambridge, gives $22 \times 15\frac{1}{2}$ inches for the full SIZE.
measurement of a whole sheet. The large size of this book was, doubtless,
suited to its intended use—the reading aloud to the Congregation in Church
assembled. Of smaller sizes Caxton had several, which varied according to the
moulds in which the sheets were made, from $18\frac{1}{2} \times 13$ inches to 16×11 inches.

The quality differed considerably, though not to the extent apparent in the QUALITY.
books as they now exist ; chemical "doctoring" and washing, which has in
many instances been resorted to for cleansing purposes, having weakened and
rotted much of the paper so treated, whilst the untouched specimens remain
fibrous and strong. From books still in the original bindings, and apparently
untouched, we find that the paper was rough—sometimes *very* rough—on the
surface, with long hairs frequently imbedded, and marks where many more had
been removed ; of a strong fibrous texture ; unbleached ; and of a clear mellow
whiteness, indicating an absence of colouring matter in the pulp.

The unevenness in thickness and colour to which the manufacture was liable SORTING.
at this early period, appears to have necessitated a sorting of the sheets after
coming from the mill ; those nearest to each other in colour and weight being
put together. This system of selection was adopted occasionally for single
copies, the inducement being, doubtless, economy. When two or three copies

THE PAPER.

of a book can be compared together this fact is often very evident, as in the two specimens of "The Knight of the Tower" in the British Museum. Here the variation in quality is too great to be accounted for except by selection. Several other instances show that Caxton, on preparing to print a new volume, told off the paper separately for certain copies. This practice of selection also accounts for the astonishing variety of watermarks frequently found in the same volume.

LARGE PAPER COPIES.

Some possessors of uncut specimens of Caxtons have imagined them to be what, in modern bibliographical terms, are called "large paper copies," but we have no evidence that Caxton printed *special* copies, except, perhaps, in the instance of the vellum "Doctrinal," presently to be noticed, the appearance of which, however, gives one anything but the idea of a "livre de luxe."

WATERMARKS

Watermarks have much less weight in bibliography than some Writers have attributed to them. In very few instances can a prime limit be fixed for their use; and, as the marks might be repeated, and the paper itself kept for any length of time, and imported to any place, they cannot be used as evidence either of the date when, or place where, they passed through the press. The Arms of France—3 fleur de lis in the field, the whole surmounted by a crown, which appears as a watermark in "Le Recueil des Histoires de Troye," has been adduced by M. Bernard as evidence of the French origin of the printed work. He was doubtless unaware that the same watermark appears in "The Recuyell,"—"Canterbury Tales," 1st edition,—"*Mirroir*," 1st edition,—"*Jason*,"—"Chronicles,"—"Polyconicon,"—"Speculum Vitæ Christi,"—"Dictes," 2nd edition, and many others; including the whole of Caxton's typographical career. When, however, Papermakers represent the initials of a Sovereign, or the Arms of a Nation or a City, we may, in such a case, fairly infer, though not with certainty, the seat of its manufacture. Hence it appears likely that all Caxton's paper was imported from the Low Countries, and, in all probability, was purchased from some old connection in the great mart of Bruges. However obtained, there was certainly a great mixture of qualities, including the make of several mills. I have not yet seen one of Caxton's books in which the same watermark runs through the whole volume, and in many cases the variety is astonishing. Thus in a copy of the 1st edition of the "Canterbury Tales," now in the library of Mr. Huth, there appear no less than 15 distinct watermarks.

See Plate IX,
No. 6.

A few of the marks found in Caxton's books are given in Plate IX. They, as already remarked, indicate the Low Countries, and most of them are found also in the early block books, the works of Colard Mansion, Gerard Leeu, and other early Printers.

No. 1. The Bull's head—appears in the earliest specimens of paper known, and was a favorite symbol with Papermakers of the 14th and 15th Centuries. The varieties are very numerous.

THE PAPER.
WATERMARKS
See Plate IX.

No. 2. The Arms of Jean sans Peur, son of Philippe le Hardi. As eldest son the field is charged with a label. The superimposed cross refers to his crusade in 1395.

This and the seven succeeding marks have a direct connection with the ruling dynasty in Flanders and the Low Countries.

No. 3. The letter **p**—is very common in Caxton's books, and is doubtless there the initial of Philippe le Bon; although it is probable that paper bearing a **p** had also been made in the reign of Philippe le Hardi. The varieties are very numerous.

No. 4. The letter **p**—is the initial of Ysabel, third wife of Philippe le Bon.

Mr. Sotheby, in his list of Caxton's watermarks, mentions the **p** and **p** combined, as occurring in the British Museum copy of "Jason." During a careful search, however, in the same copy, I was unable to recognise any approach to such a mark.

Principia Ty-
pographica.
By Samuel
L. Sotheby.
3 vols folio.
London,
1858, vol.iii,
page 80.

No. 5. The Unicorn—was a symbol of power adopted by Philippe le Bon, who chose two unicorns as supporters to his coat of arms. The same figure was used extensively as an ornament in his palace and furniture.

No. 6. The Arms of France—were frequently used by Papermakers of the Low Countries, probably in reference to the direct descent of the House of Burgundy from the Kings of France.

No. 7. The Arms of Champagne. Champagne was made over to the Duke of Burgundy in 1430 by the King of France.

No. 8. The hand. Over it is a single fleur de lis, the peculiar badge of the House of Burgundy.

No. 9. The Pope in his chair, holding the keys.

No. 10. The Keys of St. Peter.

These last two marks are very rare in Caxton's books. I have only seen them in "Jason." The paper in which they appear seems to have had a Flemish origin, although the marks themselves are certainly more appropriate to an Italian manufacture. A leaf, undoubtedly Italian in its origin, having as a watermark an anchor in a circle, was recognised by Mr. Sotheby at the beginning of the Grenville copy of Caxton's "Chess Book;" but remarks upon it are rendered superfluous by the fact of it being a *fac-simile* by Whittaker on a piece of paper from his old stores.

Principia,
vol. iii, p. 81.

THE PAPER. In Caxton's books the **p** is most common among the watermarks, the order of frequency among other marks being as follows:—The Hand or Glove; the Arms of Champagne; Bull's head; Arms of France; Greyhound; Arms of Jean sans Peur; Shears; a Pot; an Anchor; Unicorn; a Bull; a Cross; Grapes; a Pelican, &c., &c.

WATERMARKS

The Reader curious on this point may see numerous other watermarks portrayed by Mr. Sotheby in the third volume of "*Principia Typographica*." Many of these are merely variations of the mark, the paper being made in the same mould. An accidental injury, or even the wear and tear of the mould by constant use, often caused a contortion of the wires. In one or two instances I have seen the watermark uninjured in shape, but quite at the edge of the paper. This has been accounted for by supposing the fine wires which held the watermark in its place on the mould to have become loosened by decay, or some accident, and so allowing the mark to slide along the face of the mould, but is more probably caused by the use of large sheets of paper cut down to a smaller size.

VALUE.

Of the value of paper in Caxton's time we may form some idea from the prices paid by the Directors of the Ripoli Press, at Florence, between 1474—1483. An original "Cost book" of this establishment is still extant in the Magliabechi library at Florence, and is one of the most interesting documents connected with early typography.* It has been edited and published by Signor P. Vincenzio Fineschi. From this it appears that nine sizes or qualities of

* The pamphlet consists of 56 leaves, of which the full title is—"Notizie Storiche sopra la Stamperia di Ripoli, le quali possono servire all'illustrazione della Storia Tipografica Fiorentina. Raccolte e pubblicate dal P. Vincenzio Fineschi. Svo. In Firenze. MDCCCLXXXI." The following is extracted from a copy in the British Museum (274. g. 32), page 48.

Prezzi della Carta per la Stamperia.

Carta Bolognese maggiore di foglio comune	lir. 6 8 ...	la risma.
Carta Bolognese mezzana	= 3 10 ...	la risma.
Carta inferiore di Bologna	= 3 0 ...	la risma.
Carta di Fabriano col segno del Balestro	= 3 6 ...	la risma.
Carta di Fabriano col segno della ✕	= 2 6 ...	la risma.
Carta di Colle	= 2 6 ...	la risma.
Carta di Prato	= 2 10 ...	la risma.
Carta di Pescia col segno degli Occhiali	= 2 18 ...	la risma.
Carta di Pescia col segno del Guanto	= 2 8 ...	la risma.

The elements for reducing Tuscan money of the year 1480 into the approximate English equivalent of this Century are as follows:—The Gold Florin (*Florino largo*) of Tuscany, weighing 53 grains, was less than half the value of the English Rose Noble of Edward IV., which weighed 119 grains. The Florin was equal to 6 lire 2 soldi; the lira to 20 soldi; and the soldo to 12 denari. The Noble was equal to 10 shillings. Money in the 15th Century is calculated to have had about eight times its present purchasing power. The result thus given must be again considerably modified by the rate of exchange, which in 1480 was—Florence 1481. p. xi. 156, against London 100, as we learn from Chiarini's rare tract on Mercantile usages, printed in 1481.

El libro che tracta di mercantilie et vanne de paesi. 4to. Puligno, 1481. p. xi.

paper were there in use, as follows, the prices given being about the present *THE PAPER.* English equivalent, reckoning the lira at 3s 9d.

	PER REAM.
1. Large paper of Bologna in common folio . . . about	£1 4 2
2. Middling ditto	0 13 2½
3. Small ditto	0 11 3
4. Paper of Fabriano, with a <i>crossbow</i> for watermark . .	0 12 4½
5. Ditto with a <i>cross</i> for watermark	0 8 7½
6. Paper of Colle	0 8 7½
7. Paper of Prato	0 9 4½
8. Paper of Pescia, with <i>spectacles</i> for watermark	0 10 10½
9. The same, with a <i>glove</i> for watermark	0 9 0

Zanetti quotes a document, dated 1483, which states the price of paper in Florence to have been, at that period, for "Carta reale, quaderni 10... 3lir. 6s 8d;" and for "Carta da scrivere il quaderno... 18 sol.;" that is—Royal paper about 12s 5d per 10 quires, and Writing paper 3s 4½d per quire.

It is somewhat remarkable that Caxton made so sparing a use of vellum for his impressions. If we omit the two Indulgences, printed on small slips of vellum, there remains but one known instance of its use—the "Doctrinal of Sapience," belonging to the Royal library at Windsor. Here the material appears to have been chosen on account of its durability, the volume being meant for ecclesiastical use; which, however, renders it more surprising that our Printer should have been so utterly careless about the quality of his parchment, as this copy may certainly claim not only the distinction of being the unique vellum Caxton, but also of being the very worst in the whole catalogue of books printed on that substance.

Nuova Rac-
colta delle
Monete e
Zecche d'
Italia; di
Guald'Antonio
Zanetti. Po-
lito. Bologna,
1775. Vol. I.
page 431.

USE OF
VELLUM.

CHAPTER III.

THE TYPES.

Secrecy kept by the first Printers—Earliest Notice of Practical Type-founding on the Continent and in England—Punches cut by the best Artists—Cost of Materials for a Letter-foundry (15th Century)—Caxton's Types were cast, not cut separately—A Frankfort Typefounder in 1568—Caxton's various Founts of Type, viz.: Type No. 1, the books it was used for, and its peculiarities; Type No. 2, its two states, the books it was used for, and its peculiarities; Type No. 3, its use and peculiarities. M. Goes. Type No. 4, its two states, use, and peculiarities; Type No. 5, its use and peculiarities; Type No. 6, its use and peculiarities; Type No. 7, a posthumous character.

The origin and invention of moveable types is a question which, like that *THE TYPES.* of the origin of paper, we are not called to dwell upon in this place. The majority of Writers on the subject being unacquainted with the properties of type,

THE TYPES.

Histoire de
l'imprimerie
vol. i, p. 33.

EARLY
HISTORY.

Eygentliche,
Beschreibung
aller Stände
auff Erden.
4to, Frank-
furt am Mayn,
1568. Mit
Knetzeichen
figuren in
Druck ver-
fertigt.

Vol. I, p. 134.

have strayed far and wide in the discussion. M. Bernard, however, writing as a practical Printer, has done much to dispel numerous misapprehensions, and especially that common error of supposing that the first specimens of moveable types were cut on wood. Nor have we here to determine from whom Caxton learned the art; enough has already been said concerning that. Our present object is to lay before the Reader the earliest notices of Typefounders, and any evidences which may explain the mechanics of typefounding in the 15th Century, especially with reference to the types of Caxton.

Perhaps no part of the Typographic Art is hidden in more settled darkness than the early manufacture of the types. Doubtless considerable secrecy accompanied all the operations of the first Printers, and indeed was maintained down to a late period.* Moreover it was only natural that the effect of the new art should hold a more prominent place in men's minds than the processes by which that effect was produced, and thus, although Printers and Printing were often mentioned, I find nothing concerning the mechanical part of typefounding anterior to that curious little book of trades, which was issued at Frankfort in 1568, with pictorial designs by Jost Amman. The Author, in the few rhymes accompanying the illustration, omits all reference to the process, but, from the wood-cut of the "Gemälder" and his tools, we shall make occasion further on to draw some practical inferences concerning early typefounding in Holland.

Whether Caxton, whose account of his first typographical venture is contained in the prologue to the Third Book of "The Recuyell," made himself acquainted with the manufacture as well as the use of his types there is no evidence to decide. The only account he gives us is, "Therefore I have practysed and lerned at my grete charge and dispense to ordeyne this said book in prynte." If he only procured types and presses, and the requisite knowledge to control their use, it doubtless cost him a considerable sum. The probability is that his first two founts were cast, by his instruction, at Bruges, the second being brought over by him to Westminster. But, when settled in his native Country, we may well question whether he would not, for convenience sake, become his own Typefounder. No stray hint or remark of

* My own experience is curiously illustrative of this. In 1859, wishing, for the sake of illustration, to obtain a sample of an old Punch, Matrix, and Mould, I applied to several of our London Typefounders. If worn out and practically useless, so much the better, as being probably the more ancient on that account. The surprise and downright refusal with which my request was generally met astonished me. I only wanted an article thrown aside by themselves as useless, and yet of scientific value to me. But no! neither should I buy nor take away these mysterious tools, and it was only at last through the kindness of Mr. William Caslon that I obtained my desire.

his can be found to incline us one way or the other. Several generations of **THE TYPES** Printers passed away before we find the slightest allusion in any work to English Typefounders. The first appears in Archbishop Parker's preface to "Asser's Chronicle of King Alfred," where, speaking of the Saxon types, in which the book was printed, the Editor states, that as far as he knew, Day, the Printer, was the first to cut them. The sentence is, "Iam verò cum Dayus Typographus primus (& omnium certè quod sciam solus) has formulas æri incidit: facile quæ Saxonice literis perscripta sunt, iisdem typis diuulgabantur." From this we presume that John Day was only one Typefounder among others, and that therefore the art was by no means a novel one in England at that time. Seventy years later we find Typefounders as a distinct trade in London, and under rigid Government protection. We learn this from the following decree:—

"Decreed by the Court of Starre-Chamber, 11th July, 1637:—

"That there shall be Four Founders of letters for printing and no more.

"That the Archbishop of Canterbury or the Bishop of London, with Six other High Commissioners, shall supply the places of those four as they shall become void.

"That no master Founder shall keep above two Apprentices at one time."

Despite this restrictive care, however, the Typefounders of Holland and Flanders supplied English Printers with better types than native art could produce up to the establishment of the first Caslon foundry.

The only English Author before the rise of Encyclopædias, who described the process of type manufacture was Joseph Moxon. This ingenious Author gives an account of the whole Art of Printing, as practised in an improved style by himself, and devotes several chapters to the various methods of punch cutting, matrix sinking, and type founding. The process then was very similar to that still in use, and differed greatly from that of Caxton, or Caxton's Typefounder: a cursory description will therefore suffice. The practice of Moxon, like that of all modern Typefounders, was to cut each letter in relief on a piece of steel, making the *punch*—to strike this punch into a small piece of copper, which made the *matrix*—and to fit this matrix to the bottom of an iron *mould* into which the liquid metal was poured. The mould, which formed the shank of the type, was capable of a sliding adjustment, widthwise, to the width of the various letters (from an *i* to an *E*); whilst the depth, or size of the *body* ever remained the same. Hence, by using each matrix successively in the same mould, exactness in size of body was insured.

Asserus Mo-
nevensis,
Ælfredillegis
rex gentes.
Londini,
folio, 1574.
A copy is in
the British
Museum,
Gr. 5632.

A dissertation
upon English
Typographical
Founders
and Found-
eries. By Ed-
ward Rowe
Mores. 8vo.
1778. p. 18.

Mechanical
Exercises,
2 vols. 4to.
1667, 1700.

THE TYPES. The want of this exactness, indicated by the uneven appearance of the lines, and other considerations, lead to the conclusion that the 15th-Century Printers did not practise this method.

MANUFACTURE. It is very difficult even to speculate upon the method employed by the early Printers to produce their types. The examination of many specimens has led me to conclude that two schools of typography existed together. The earlier, and by far the ruder, consisted of those Printers who, practising their art in Holland and the Low Countries, followed the steps of Coster, and who, by degrees only, adopted the better and more perfect methods of the later school, founded in Germany by the celebrated trio—Fust, Guttenberg, and Schœffer. None of these divulged the secrets of their art. One fact, however, we know with certainty, and that is that the German school employed the very best Artists that Europe could produce to cut the patterns (we might perhaps say punches) for their types. In an interesting tract from the pen of Mr. Panizzi we have evidence that the celebrated Painter, Engraver, and Niellist, Il Francia, was the Artist who cut all the Aldine types, the elegance of which has for Centuries associated the name of Aldus with the perfection of printing. From the "Cost book" of the Ripoli Press, at Florence, we find also that steel, iron, and tin were used in the manufacture of types about 1480.* But the English Printers, whose practices seem to have been derived from the Flemish school, were far behind their contemporaries in the art. Their types show that a very rude process of founding was practised, and the use, as will be described presently, of old types as patterns for new, evinces more of commercial expediency than of artistic ambition.

Chi era Fran-
cesco da
Bologna?
8vo. Lon-
don, 1858.

Histoire de
l'imprimerie,
vol. 1, p. 43.

That Caxton's types were indeed cast is evident from identity in the face of the same letter, where even a flaw may be noticed as occurring and recurring continuously; but of what material the matrices were formed must be to a great extent conjectural. M. Bernard has given an interesting account of some successful efforts to cast letters in sand, but his specimen has not a single overhanging letter in it, and, from its size, was certainly much casier to produce than would have been the small types of Caxton; yet in

* *Prezzi de' generi riguardanti la Getteria.*

Notizie, &c., page 48. See note, the note on page 22.	Acciaio	lir. 2	8	0	...	la lib.
	Metallo	= 0	11	0	...	la lib.
	Ottone	= 0	12	0	...	la lib.
	Rame	= 0	6	8	...	la lib.
	Stagno	= 0	8	0	...	la lib.
	Piombo	= 0	2	4	...	la lib.
	Filo di Ferro	= 0	8	0	...	la lib.

Prices of material for the Letter-foundry.

Steel	9s	0d	per lb.
Metal (F)	2	0½	per lb.
Brass	2	3	per lb.
Copper	1	3	per lb.
Tin	1	6	per lb.
Lead	0	5½	per lb.
Iron Wire	1	6	per lb.

Modern equivalent.

one respect, the "bad lining," or irregular heights of the letter, it has an interesting similitude to Caxton's types. In the office of Messrs. Caslon there were in existence a short time back (in 1859) some large Roman capital letters (about 3-line piea), which an old workman assured me he had himself used in by-gone years to form sand moulds for type, a practice then by no means uncommon.

We will now turn to the little book of engravings already referred to as giving the earliest notice of the art. We there see somewhat of the practices of the Frankfort Typefounders in 1568 (Plate IX A, No. 5). The design shows that even a Century after the invention of the art there was an important difference from the modern plan, although probably the principle of punch, mould, and matrix was the same. There is a small furnace, with the pan of melted metal sunk in the top; by the side are the bellows, basket of charcoal, and tongs. Close to the Typefounder is the bowl into which he drops each type as it is cast; and the Artist has correctly drawn these types with the "break" of the letter still attached. The workman holds the mould in his left hand, and is pouring in metal from a ladle. On the table at his back is what I take to be a nest of very shallow drawers, which hold the matrices in alphabetical arrangement, while upon the top of the drawers are three or four matrices for immediate use. On the wooden shelves opposite are three moulds, some sieves, and crucibles. The sieves were probably for sifting the sand in which might be cast the large types, and in which the small ingots for use in the melting pot would be run. The main interest of this cut lies in the type moulds. In these we notice the difference in shape from those now used; while the absence of the long wire spring which holds the matrix firm up to the mould indicates that, during its use, the matrix was a fixture in the mould. On a shelf in the cut under description, are three moulds, the foremost of them showing in its side a hole which may possibly have been used for the insertion of a matrix.

Eygentliche
Beschreibung
&c., &c.

The same
plates occur
also in the
ΠΑΝΟΡΤΙΑ
ονιον
Artium, &c.,
by Hartmann
Schöpper.
4to. Frank-
furt, 1568.
Brit. Mus.,
555. a. 8.

THE MOUNDS.

As the early moulds were so dissimilar to those of modern use let us look to the types themselves for evidence; and (anticipating the result of the analysis of the various founts used by Caxton, which will follow in the proper place) we find the conclusion inevitable that hard-metal punches were not used, and that even types themselves were used either as punches, or in some analogous way for the production of new founts. The use of large types to form matrices in sand (as in the case at Messrs. Caslon's foundry, above alluded to) was not uncommon in bygone years; and that letters of a much smaller size

THE TYPES.

THE TYPES. can also be effectively employed as punches is interestingly illustrated by the shifts to which Benjamin Franklin, America's Pioneer-printer, was put to in the early days of the Transatlantic Press. Franklin thus narrates his own practice :
 "Our printing house often wanted sorts, and there was no letter foundry in America; I had seen types cast at James's in London, but without much attention to the manner; however, *I contrived a mould, and made use of the letters we had as puncheons, struck the matrices in lead, and thus supplied, in a pretty tolerable way the deficiencies. I also engraved several things on occasion.*"

Works of
Benjamin
Franklin,
by J. Sparks.
8vo, 1840.
Vol. i, p. 71.

THE METAL. The metal of which the types were cast can only be conjectured. The probability is that it was soft, and if even so soft as lead it would have been sufficiently durable to have performed the work for the small impression required of each book. In demonstration of this I caused a fount to be cast for me, by Messrs. Figgins, in unmixed lead, a specimen whereof the Reader may see in the lower half of Plate IX B. I had a page of Caxton's "Chess Book" set up in these leaden types, and worked it, in the usual way, at a common hand press, numbering each impression as it came from the tympan in order to note its gradual wear. The paper was Royal Cartridge of the common rough quality, and I worked it dry. After 500 pulls, perceiving no appreciable wear, I stopped the experiment, being sufficiently satisfied. The types were distributed, and form the greater portion of the plate already referred to.

Our conclusions then, in respect of the founding, are mainly negative. The moulds were *unlike* those now in use, and the punches were *not* of steel. The process, whatever it may have been, admitted of contrivances incompatible with our present mode; and we conjecture that the type-metal, if not of lead, was sufficiently soft to allow of being easily trimmed up. This trimming up, so often visible in Type No. 2*, may have had great effect in misleading the late Mr. Vincent Figgins, the well-known Typefounder, who, when examining the 2nd edition of the "Game and Play of the Chess," came to the erroneous conclusion that the whole book was printed from types cut separately by hand, a conclusion which he would never have adopted had he extended his examination to other works of Caxton in the same types.

The Game and
Play of the
Chess re-
printed, with
Remarks, by
V. Figgins.
London. 4to.
1854.

Let us now see what the founts of type were that Caxton used.

When we look at the long list of English Authors who have written upon early typography,† and when among the names we recognise those of Moxon, Palmer, Smith, Bowyer, Nichols, Stower, Watson, Johnson, Hansard, and Timperley, all of whom were, as Printers, practically acquainted with the art

† See Note on
opposite page.

which employed their pens, it is a matter of some surprise that nothing like a correct account of Caxton's types has yet appeared. Nor is it less remarkable that the *only* history of English Typefounders is that by a Clergyman, the Rev. Rowe Mores, who devoted many of the later years of his life to the collection of old moulds and matrices. He purchased all the old stock of the last of the *old* race of Letterfounders, Mr. James, of Bartholomew Close, whose extensive collection was stated to have accumulated from the days of Wynken de Worde; and it is much to be regretted that, after the death of Mr. Mores, his collections were not preserved. In his dissertation the catalogues of matrices existing in his own day, or in his own possession, are probably exact enough: but his account of the types used by Caxton and Wynken de Worde has scarcely a correct word in it.†

THE TYPES.

Literary Anecdotes of the Eighteenth Century, by John Nichols, vol. v, p. 401.

A dissertation, &c., page 4.

During Caxton's career as a Printer, viz., from about 1474-5 to 1491-2, or a period of seventeen years, he used eight separate founts or castings of letter.

THE FOUNTS.

These eight founts we have called, according to their chronological appearance, No. 1, No. 2, No. 2*, No. 3, No. 4, No. 4*, No. 5, and No. 6.

† The following are Works on Printing by Printers.

- Mason, Joseph.—Mechanical Exercises. vol. ii. 4to. London, 1676.
 Palmer, Samuel.—A General History of Printing. 4to. London, 1733.
 Smith, John.—The Printer's Grammar. 8vo. London, 1755.
 Bowyer, William.—The Origin of Printing; by W. Bowyer and J. Nichols. 2nd edit. 8vo. London, 1770.
 Storer, C.—The Printer's Grammar, or Introduction to the Art of Printing. 8vo. London, 1808.
 Watson, James.—The History of the Art of Printing. 8vo. Edinburgh, 1813.
 Johnson, John.—Typographia, or the Printer's Instructor. 2 vols. 12mo. London, 1824.
 Hansard, T. C.—Typographia: an Historical Sketch of the Origin and Progress of Printing. 8vo. London, 1825.
 Timperley, C. H.—The Printer's Manual. 8vo. London, 1838.

‡ This assertion would not be ventured had not the Reader before him the plainest evidence of the fact. Plate IX C is a scale of Caxton's various types, and beside each is the scale of that modern type to which it is nearest in size. Rowe Mores says of Caxton, at page 4.—“And first *Mr. Caxton*—his letter originally was of the sort called *Secretary*; and of this he had two founts. Afterwards he came nearer to *The English face*, and had three founts of *Great Primer*; a rude one, which he used ann. 1474, another something better, and a third cut about the year 1488 approaching more nearly to *The English face*—two founts of *English or Pica*, the latest and best cut about 1482—one of *Double Pica*, good, which first appears in 1490, and one of *Long Primer*,—at least nearly agreeing with the bodies which have since been called by those names.” The whole of this sentence is very confused, but it appears to mean that Caxton had three founts of *Great Primer*, two of *English or Pica*, one of *Double Pica*, and one of *Long Primer*. Now Caxton never used any types so large as *Double Pica*, nor so small as *Pica*, much less *Long Primer*, which is two sizes smaller than *Pica*. The statements of Rowe Mores in this matter are worth refuting, because his authority stands high among Typographical Writers, and the sentence re-printed above from his “Dissertation upon English Typographical Founders and Foundries” has been quoted and re-quoted for nearly a Century in every work on the subject.

THE TYPES.

De l'origine
de l'imprimé-
rie, vol. ii,
page 393.

If we divide them into *character* of Letter we find three classes :—

- 1st. Type No. 1 is distinct in character, and unlike any known type. On comparison with a manuscript in the Autograph of Colard Mansion, of Bruges, M. Bernard came to the conclusion that it was formed upon the hand-writing of that celebrated Caligrapher.
- 2nd. Types 2, 2*, 4, 4*, and 6, which are of the same character as the early type of Colard Mansion, known as "gros bâtarde."
- 3rd. Types 3 and 5, designed, like the character of the Bible and Psalter of the early Mentz Printers, upon the Church-Text of the Scribes, and approaching nearer than any other of Caxton's types to what more modern Printers call "black letter."

If, however, we divide the eight founts into distinct cuttings, we find five :—

- 1st.—Type No. 1.
- 2nd.—Type No. 2, modified first into No. 2*, and again into No. 6.
- 3rd.—Type No. 3.
- 4th.—Type No. 4 modified into No. 4* ; and
- Lastly.—Type No. 5.

We will now review separately the different founts of type used by Caxton, both as alphabets and in combination, as shown in Plates XI to XXIV,* the remarks being chiefly compiled from notes made by Mr. Tupper.

TYPE No. 1.

For the Alphabet of the whole fount see Plate XI. For the same in combination see Plate XII.

ACCOUNT OF
TYPE No. 1.

Although we believe that Caxton had less to do with this than with any of the later types, yet, as it is the first with which his name is associated—as it is that by using which he obtained a knowledge of the Art of Printing—and as it is the type of the first English-printed book—it certainly is clothed with an interest peculiarly its own.

The books printed with this fount are five :—

The Reunyeill of the Histories of Troy.	1472-74
The Game and Play of the Chess, 1st edition.	1475-76
Le Recueil des histoires de Troye	1475-76
Les Fais du Jason	post 1476
Les sept Pseaumes penitenciaulx	post 1476

* I must here acknowledge with great pleasure the interest taken in these plates by their Artist, Mr. G. I. F. Tupper, who, in the course of his labours, discovered several sorts unnoticed by me.

From the rarity of "Les Fais du Jason," only one copy being in England, THE TYPES.
and that inconvenient for prolonged examination, its peculiar features, if any, TYPE No. 1.
are not noticed in the following remarks.

The first thing we observe in Type No. 1 is, that its general appearance is more free and writing-like than could be inferred would be the case from the square-set figure of each individual letter. This is, to a considerable extent, caused by the great variety of letters, there being only five sorts for which there were not more than one matrix, either as single letters or in combination: for, although the differences between the various matrices of the same letter may be very slight, we have here the fundamental principle of freedom, viz., a recurrence of modified sameness.

The execution of the type is good, sharp, and decided; with sufficient difference between the repetitions of the same letter to indicate independence of tracing or mechanical contrivance; hence probably the work of one accustomed to cut letters.

The body of the type, which is identical throughout the five books, is the same as the recognised Great Primer of modern Printers. The scale in Plac IX C shows indeed a slight difference from Caslon's Great Primer, but not more so than is often found between bodies of the same name from different foundries.

The complete fount embraced at least 163 sorts, of which we remark upon the following: THE ALPHABET.

ā is not used in the English books, but often occurs in the French books.

th The second specimen of this sort has been found only once. (See the word "machue," which occurs in the 7th line from the bottom of the 24th verso of "Le Recueil.") It is, perhaps, the usual th, with the top of the t broken off.

fn final (3rd in the line) is not used in the French, but is common in the English books.

dy final (last in the line). Notice the peculiar angle in the final stroke: this battered letter occurs only at the end of "The Recuyell," and re-appears, here and there, throughout the "Chess Book."

t is not used in "The Recuyell," nor the "Chess Book," but often occurs in "Le Recueil" and "Les sept Pseaumes."

l (5th in the line). This peculiar character appears only a very few times in the third 5^a of "The Recuyell," especially on the 36th recto.

fi is often used for an fi in the French books, but always correctly in the English books.

THE TYPES. **I** (3rd in the line). The round-topped **I** (**ſ**), which is found generally intermingled with the flat top, never occurs in "Les sept Pseaulmes." The absence of space occasioned by this letter gives the book a different appearance from the others.

TYPE No. 1.

ſ (2nd in the line). This incongruous and badly-cut letter appears about twelve times, in various grades of bad casting, before the 36th recto of "The Recuyell," after which it is not found. This, and the **j** already noticed, are very unaccountable sorts, and were evidently discarded so soon as the better sort could be obtained.

ſ (2nd in the line) is only found in the English books, where it is sometimes used for a **ſ**.

Arabic numerals do not occur in this fount.

There are only three marks of punctuation, which may be called—the comma, or oblique stroke (/), the colon (:), and the full point (.) They are used arbitrarily as to power, and in numerous varieties of combination, such as, / . / . / . / . // &c., &c.

At the bottom of the plate are representations of marks made by various quadrats and spaces accidentally standing up.

From the foregoing remarks it will be seen, that there are certain letters peculiar to the English and certain to the French books in this type; and as these are not in any way attributable to the fashion of the language, the fact strongly corroborates the opinion, that, although from the same Printer, the Compositor, and perhaps the cases were changed.

TYPE No. 2.

For the Alphabet see Plate XIII. For Type No. 2 in combination see Plate XIV.

For Type No. 2* in combination see Plate XV.

**ACCOUNT OF
TYPE No. 2.**

This was the first fount used in England when Caxton set up his presses at the "Red Pale" in the Almonry, and, before remarking upon its peculiarities, we will give a list of the books known to have been printed from it. Of these, as will be shown further on, there are two easily-distinguished kinds; those printed first, with Type No. 2, and those printed later, with a re-casting of the fount, which we call Type No. 2*.

IN TYPE No. 2.

Les quatre derrenieres choses ante 1477
Propositio clarissimi Johannis Russell ante 1477
Infancia Salvatoris ante 1477

IN TYPE No. 2—(CONTINUED)

History of Jason	<i>circa</i> 1477
Dictes and Sayings of the Philosophers, 1st edition . . .	1477
Horæ, 1st edition	<i>circa</i> 1477
Canterbury Tales, 1st edition	<i>circa</i> 1477
Moral Proverbs	1478
Stans Puer ad Mensam	<i>circa</i> 1478
Parvus Catho and Magnus Catho, 1st edition	<i>circa</i> 1478
Ditto 2nd edition	<i>circa</i> 1478
The Horse, the Sheep, and the Goose, 1st edition	<i>circa</i> 1478
Ditto Ditto 2nd edition	<i>circa</i> 1478
The Temple of Glass	<i>circa</i> 1478
Chorle and the Bird, 1st edition	<i>circa</i> 1478
Ditto 2nd edition	<i>circa</i> 1478
The Temple of Brass	<i>circa</i> 1478
The Book of Courtesy, 1st edition	<i>circa</i> 1478
Anelida and Arcyte	<i>circa</i> 1478
Boethius de Consolatione Philosophiæ	1478

IN TYPE No. 2^a.

Cordial	1479
Laurentius Gulielmus de Saona de Novâ Rhetoricâ, <i>circa</i> 1479	
Dictes and Sayings of the Philosophers, 2nd edition, <i>circa</i> 1479	
An Indulgence	1480
Parvus Catho and Magnus Catho, 3rd edition	<i>circa</i> 1480
Mirroure of the World, 1st edition	1480
Reynard the Fox, 1st edition	1480
Tully of Old Age, &c.	1481
The Game and Play of the Chess, 2nd edition	<i>circa</i> 1481

This is a more dashing, picturesque, and elaborate character than that of Type No. 1. It is an imitation of the "Gros-bâtarde" type of Colard Mansion, with some variation in the capital letters, which are extremely irregular, not only in size but in design, some being of the simplest possible construction, whilst others have superfluous spurs, lines, and flourishes.

The general appearance of Type No. 2 is very different from that of No. 2*, many letters in the former having a bolder and thicker face than in the latter; and the fact of there being a perfect division of the books into two distinct classes prevents our attributing this difference to either wear of type or faulty printing; the former of which would be gradual, the latter irregular.

THE TYPES.

Type No. 2.

THE TYPES.

TYPE No. 2.

On comparing the two classes, letter by letter, we find several single and compound letters occurring in one and not in the other. Thus **en** (not final) is peculiar to the first class, while two forms of **k** without a loop in the head, double **ll** without loops, **th**, **wa**, **wc**, and **wo** are found in the second class only. Other letters are so distinctly different that a single example is convincing of their not being printed from the same types; and the remainder, although often very nearly alike, so constantly preserve some peculiar slight characteristic in each section (which could not have been satisfactorily shown by single examples in the plate), that a minute examination of numerous instances, after making allowance for faulty printing, &c., leads to the conclusion that not any of the letters of the first section are absolutely identical with those of the second.

An accurate examination shows the general fact, that the letters of Type No. 2* are somewhat thinner than those of Type No. 2, and that, in numerous instances, the tops, the descending tails, and the titles generally, have been truncated. As instances examine the letter **f**, and its combinations in the two types; the second shows *always* a thinner-faced letter than the first. Again, notice how the tops of the various **d**'s, the tails of **ey** and **iy**, and the tails generally appear in the second state. Never finding that the two founts (2 and 2*) are mixed; and seeing that all the books dated *ante* 1479 occur in Type No. 2; and all those dated *post* 1479 in No. 2*; the two types appear to indicate two periods: and, taking into consideration the peculiarities just noticed, it would seem that, upon the types becoming worn, some of the best were selected, trimmed up with a graver, and used for making matrices for a new casting. If this were not the case how are we to account for the new fount being so nearly like the old? for, the two not being used together, there was no reason for such care to make them match.

The body of Type No. 2 is the same as that of Type No. 2*, and is exactly equal to two lines of "Long Primer" (Caslon's standard), which is very near to "Paragon."

THE
ALPHABET.

In the alphabet plate the characters proper to Type No. 2, and not used in No. 2*, are marked with a figure 2; and those proper to No. 2*, and not occurring in No. 2, are marked with a *

A complete fount of Type No. 2 consisted of 217 sorts, and Type No. 2* of 254 sorts, of which we remark upon the following:—

br (6th in the line) has been noticed only in "Moral Proverbs."

cr (15th in the line) does not appear in "Les quatre derrenieres choses."

k Two new letters, as well as the old one with the bow, are used in Type No. 2*.

II (7th in the line). The double I with loops and stroke is not used at all in *THE TYPES*.
 "Les quatre derrenieres choses."

II (11th in the line). The straight double I with a stroke is only seen in "Cordial." TYPE No. 2.

II (4th in the line). The final II appears to be the same as the final II (6th in the line) with the circumflex cut away.

III In a similar way this sort seems to have been made from III by removing the dots.

II with a stroke (12th in the line). The intention of casting an II without the stroke (13th in the line) from an II with the stroke has been only imperfectly executed, the remains of the stroke being evident in every instance.

III *tw* *wo*. These sorts appear only in Type No. 2*.

The *2c* of Type No. 1 which, if at all, might have been expected in the first fount used in England, occurs only in books printed with Type No. 2*.

The smaller full point and colon, which are often seen in books of this type, and which in reality belong to Type No. 3, are not given in this plate.

Of the points generally, as of the quadrats and spaces, the same remarks will apply to this as to Type No. 1, excepting that more reserve is here shown in combining the / and full point.

We may notice here that the sorts *Is*, *cs*, *br*, and others, presume an intended French use of Type No. 2, a probability strengthened by the *th*, and the combinations of *tw*, being later additions to the fount in No. 2*.

After this plate was completed the "Laurentius," at Corpus Christi College, Cambridge, discovered by Mr. Bradshaw, yielded 25 new sorts, which have been inserted at the end of their respective lines.

TYPE No. 3.

For the Alphabet see Plate XVI. For the same in combination see Plate XVII.

This grand type, which was in use from about 1479 to 1483, has perhaps less direct interest for us than any of the others. No English book in this type is known, and until a very recent period, it was considered merely as a supplementary fount, used by Caxton for headings, &c. But the discovery of a "Psalterium," fragments of a "Horæ," and "Directorium" (see *post*, pages 101 to 105), proves that at least three works were printed entirely with this fount. Upon these, especially the "Psalterium," and upon the headings of "Boethius," "Golden Legend," and "Tully," the following remarks are grounded.

The small letters are an exact copy of those cast by the early German Founders, Fust and Schœffler, and are equally well executed. The capital

ACCOUNT OF
TYPE No. 3.

Psalterium,
Brit. Mus.
C. 35. v.

THE TYPES. letters, however, are very unlike Fust's, being mostly a modification of the Flemish "Secretary," as already presented to us in the Gros Bâtarde type of Colard Mansion.

TYPE No. 3.

The body is identical, or very nearly so, with Type No. 2, and is used with it to distinguish proper names, &c. in "Cordial," and in "Tully," but, having a much larger face, it is never in line.

The complete fount comprised 194 sorts, of which we remark upon the following:—

THE
ALPHABET.

α (12th and 13th in the line). Two patterns (the second probably a re-cast from the first touched up), indicate a demand for this combination. The litanies in the "Horæ," and at the end of the "Psalter" requiring this sort very frequently in the word *Sanctæ*, may account for it: notwithstanding the double supply, however, the Compositor appears to have "run out" of both sorts, for separate letters are used in several instances. It is not found in "Directorium," "Boethius," nor "Cordial."

A battered capital **H** of Type No. 2 occurs in the "Psalter" (sig. a 4 recto, 10th line).

An **i** belonging to Type No. 2* occurs in the same book (sig. a 5 recto, line 2).

A **Ʒ** belonging to Type No. 2* occurs also in the same book (sig. q 2 verso, line 8).

W No capital can be found.

The stops generally are smaller than those of Type No. 2, which is remarkable, as the face of the letter is much larger.

That this type was intended for Latin, the contractions sufficiently prove, and all we have in it is in Latin, except headings in the "Golden Legend, 1st edition," &c., and proper names, as in "Cordial" and "Tully." Of the headings, even the most considerable, (those in "Boethius") are in Latin.

This fount, which was used almost entirely for Church Service books, does not seem to have been much in favour with Caxton; but upon his death his successor, Wynken de Worde, came into possession of it, and it appears continually in his early-printed books.

Brit. Mus.
Confessionale
697 d. 28.5.
Augustinus
697 d. 28.7.
Laudivii
697. d. 2.2.

Another casting of this type, but on a somewhat smaller body (gaining 1 in 12) was used by M. Goes, the celebrated Printer, of Antwerp, for the following books:—"Confessionale," "Augustinus de virtute psalmodum," and "Laudivii Equitis Jerosolomitani." In the first there is much of it, but in the last two a few lines only. The use of certain sorts, such as **ta** and **o** differing from those which belong to Caxton's fount, but more especially the difference in body, prove that, although mainly from the same original cuttings, the Antwerp and Westminster founts have distinct peculiarities.

TYPE NO. 4.

For the Alphabet see Plate XVIII. For Type No. 4 in combination see Plate XIX.
For Type No. 4* in combination see Plate XX.

THE TYPES.

ACCOUNT OF
TYPE NO. 4.

Types No. 4 and 4* may be spoken of generally as *one*, there being the same intimate connection between them as between Nos. 2 and 2*; unlike them, however, there is a slight variation in the body, Type No. 4 being, as compared with the re-casting of it, or Type No. 4*, as 20 is to 19. In other words, the body of Type No. 4 is rather smaller than that of Type No. 4*. This of course is only intentionally possible with modern Typefounders, who use the same moulds and matrices for as many founts of the type as are required; but, as is shown in the chapter on typefounding, the moulds and matrices as now used were unknown in those days.

The execution of the types is neat, and appears to have come from the same hand that cut Type No. 2, but there is this difference between the second states of the two founts—Type No. 2* was, as already shown, cast from matrices formed by the use of old casts of Type No. 2 as punches, after being trimmed by hand. But for both Nos. 4 and 4* there is the strongest evidence of the same punches having been used, and therefore the variation of body is more remarkable, as it is plainly as easy to have made the re-casting agree in size with the original as to make the letters of each fount agree among themselves. The variation, however, is simply a fact.

The body of Type No. 4 is very near indeed to modern English (Caslon's standard), and is the smallest of any used by Caxton. The re-casting, or Type No. 4* (which loses 1 in 20; that is, 19 lines of Type No. 4* take up only the same depth as 20 of Type No. 4) is exactly two lines of Minion. The total number of sorts in Type No. 4 appears to have been 194, and of No. 4* 187, a few sorts not having been re-cast.

We will now give a list of the works for which this type, in its two states, was employed.

IN TYPE NO. 4.

The Chronicles of England, 1st edition	1480
The Description of Britain	1480
An Indulgence	1481
Curia Sapientie	1481 ?
Godfrey of Boloyne	1481
The Chronicles of England, 2nd edition	1482
Polycronicon	1482
The Pilgrimage of the Soul	1483

THE TYPES.

TYPE No. 4.

IN TYPE No. 4.—(CONTINUED).

A Vocabulary	1483
Servitium de Visitatione	1483 ?
Confessio Amantis (<i>mostly</i>)	1483
Knight of the Tower (<i>partly</i>)	1484

IN TYPE No. 4*.

The Festival, 1st edition	1483
Four Sermons, 1st edition	1483
Confessio Amantis (<i>partly</i>)	1483
Knight of the Tower (<i>mostly</i>)	1484
Caton	1484 ?
Golden Legend, 1st edition	1484 ?
Death-Bed Prayers	1484 ?
Æsop	1484
Order of Chivalry	1484 ?
Canterbury Tales, 2nd edition	1484 ?
Book of Fame	1484 ?
The Curial	1484 ?
Troilus and Creside	1484 ?
Life of our Lady	1484 ?
Life of St. Winifred	1485 ?
Life of King Arthur	1485
Life of Charles the Great	1485
Paris and Vicenne	1485

In the alphabet plate the distinguishing sorts of the two founts are marked with a small figure * for the first state, and a * for the second, those having no prefix belonging to both. The following are some remarks upon the various letters :—

THE
ALPHABET.

- ¶ This capital does not belong to the fount, but is almost identical with the capital ¶ of Type No. 5. The second sort is only the first without the stroke, which, however, is not always entirely wanting in Type No. 4*.
- a The second sort, only found in Type No. 4*, is the same as the first, a worn letter having been used for a punch. The last in the line is the contracted ã with the long accent imperfectly removed.
- a This semi-roman character (8th in the line) is evidently foreign to the fount. It bears in shape a strong likeness to the a used by Colard Mansion in his second type, which is common as well to the German School of Typography.

THE TYPES.

TYPE No. 4.

ba in combination (3rd in the line) seems peculiar to Type No. 4*, while

cr in combination (4th in the line) seems only to have been used in No. 4.

d The third in the line is the same as the ninth character, with the accent partially removed. The last **d** is a peculiar character found only in the last line but one of the colophon to "St. Winifred."

cē, cū, cr, cū, cr, cū, fr These double letters are peculiar to Type No. 4, none of them being found in No. 4*.

f The last in the line, appears only once in the same line as the **d** above noticed.

g The fourth is the same as the fifth, the accent having been removed.

ha The two sorts of this double letter occur in both Types Nos. 4 and 4*.

l and **ll** belong to Type No. 5. They are used in Type No. 4, especially in "Description of Britain" and "Godfrey," but are not found in books printed with Type No. 4*. Now the double letter **th**, which is altogether wanting in these two books, is found in all the others of both Nos. 4 and 4*.

fi The second capital is very rare, but occurs in "Description of Britain."

ſ The third sort, with the contraction over it, is peculiar to Type No. 4, and the next, which is the same without the [̄], appears only in No. 4*.

The final **ſ** at the end of the line is of the same school as the **a** and **d** already noticed, and does not belong to this fount.

th See above, under **l**.

W The small letter at the end of the line often occurs, but is only the second sort battered.

The commas have a notable chronological bearing. The short comma (,) was used alone up to the 2nd edition of "Chronicles," in 1482—is used occasionally with the long (/) in 1483—and disappears entirely afterwards.

The variation in body between Types Nos. 4 and 4* has already been noticed: a more easily distinguishable feature is the shape of the lower-case **w**, the letter with the curled top distinguishing the book at once as belonging to Type No. 4, its absence being a sure sign that the Type is No. 4*.

Type No. 4* makes its first appearance among Caxton's founts in a very peculiar manner. In the Autumn of 1483 our Printer was employed on two works, the "Confessio Amantis" and the "Knight of the Tower." At sig. **p** of "Confessio Amantis" we find that the inmost sheet is in Type No. 4*, the other three sheets of the section being in Type No. 4. Several pages in sig. **3** are also in No. 4*, and on sig. **3 iiij** recto the first column is in No. 4, while the second column is in No. 4*. This mixture of founts by no means proves that the two were in use at the same time: it only shows that before the cases containing Type No. 4 were finally emptied out to make room for the new

THE TYPES.

TYPE No. 4.

fount, one Compositor had worked ahead of his fellows, who had not finished their "taking" of copy when the new letter supplanted the old. The table, although at the commencement of the book, was necessarily printed last, and therefore, as a matter of course, we find Type No. 4* used for it. In "Knight of the Tower," sig. f introduces the new fount to us, all after, as well as the introductory matter, being in Type No. 4*.

TYPE No. 5.

For the Alphabet see Plate XXI. For the same in combination see Plate XXII.

ACCOUNT OF
TYPE No. 5.

There is much similarity of design between this and Type No. 3, the surprising similitude between some of the letters leading to the conclusion that one Artist cut both.

The books printed in this letter are as follows :

The Royal Book	1487?
The Book of Good Manners	1487
Directorium Sacerdotum, 1st edition . .	1487?
Speculum Vitæ Christi	1488?
The Doctrinal of Sapience	1489
Horæ	1490?
Servitium de Transfiguratione	1491?

In the 2nd edition of the "Golden Legend," 1487? all the headings, both of pages and chapters, are in this type.

Type No. 5 has no exact counterpart in the bodies of modern Founders. The nearest to it is two lines of Brevier, than which it is slightly larger, losing 1 line in 35. The total number of sorts in use appears to have been 153.

THE
ALPHABET.

¶ is the proper capital for this fount, and does not belong to Type No. 4, with the ¶ used in which, however, it is almost identical.

f The long f at the end of the line overhangs considerably, and seems at first, when used with a r or an o, to be in conjunction, which is not the case.

z No capital could be found after the most careful examination.

¶ and : appear to be the same as used in Type No. 4.

The comparative scarcity of double letters is very noticeable. No Arabic numerals are used.

The large Lombardic capitals used with this fount have a very bold and striking appearance. They are (unlike any former fount of Caxton's) all cast with the largest face the body will bear, and without the least beard. They are used, more or less, in every book printed with this type, although in some books (*e. g.* "Royal" and "Speculum") they appear very seldom. They do

not look at all well when used as initials to a word, on account of their size preventing them ranging with the sequent letters. This may have been the cause why Caxton, except in "Directorium," appears to have made a very sparing use of them, save indeed that he converted them into quadrats. For this purpose they were doubtless fitted by some shortening process, which, however, has not prevented them cropping out continually in the blank spaces of the head lines and signature lines, where they often make a very puzzling appearance. It required a long search to complete the alphabet, even so far as it goes, on account of the rare use of these capitals. The letter **f** could only be discovered in a single instance, used as a quadrat, which will account for its battered appearance. In the latest books printed with Type No. 5 these Lombardic capitals appear as *red* initials, and printed at a separate operation. This use for them was, doubtless, the invention of Caxton's successor, Wynken de Worde, who appears to have inherited his master's working materials.

THE TYPES.

TYPE No. 5.

TYPE No. 6.

For the Alphabet see Plate XXIII. For the same in combination see Plate XXIV.

The *body* of this fount is Great Primer (Caslon's standard), within a shade, being almost the same as Type No. 1. The number of sorts in the fount is, for Caxton, very small, amounting only to 138. This may be called Caxton's last fount. It came into use in 1489, and was used for books up to 1491, the date of Caxton's death. Indeed there seems good reason for supposing that for some time after Caxton's death it served his successor, Wynken de Worde. With it the following works were printed:—

ACCOUNT OF
TYPE No. 6.

The Fayts of Arms	1489
Statutes of Henry VII	1489 ?
The Gouvernal of Healt	1489 ?
Reynard the Fox, 2nd edition	1489 ?
Blanchardin and Eglantine	1489 ?
The Four Sons of Aymon	1489 ?
Directorium Sacerdotum, 2nd edition	1489 ?
Eneydos	1490
The Fifteen Oes, &c.	1490 ?
The Dictes and Sayings of the Philosophers, 3rd edition	1490 ?
The Mirroure of the World, 2nd edition	1490 ?
Divers Ghostly Matters	1490 ?
The Art and Craft to know well to die	1491 ?
The Book of Courtesy, 2nd edition	1491 ?

THE TYPES.

TYPE No. 6.

The Festial, 2nd edition	1491 ?
Four Sermons, 2nd edition	1491 ?
The Chastising of God's Children	1491 ?
A Treatise of Love	1491 ?

We have in this fount another remarkable instance of the contrivances employed by the early Typefounders. A new fount was required, and whether Caxton gave the Founders instructions concerning its size, or whether the fount was cast first, and then sold to our Printer, there seems no possibility of discovering; but this we can prove from the pages themselves, that the major portion of Type No. 6 was made from the punches, or from old letters of Caxton's Nos. 2 and 2*. Its body is rather smaller, 9 lines occupying the same depth as 8 lines of No. 2, and it is amusing to observe the shifts and contrivances resorted to for reducing those letters which, in Type No. 2, occupied the full body. For instance the **A**, **B**, and **P** have the flourish which passes under the letter brought close up to the letter itself. The **A** was also treated in the same way, but the violence must have damaged the flourish so much that, in most instances, it broke away; in some cases, however, it remains crippled up in a most pitiable condition. The corresponding flourish in the **B** has been boldly cropped off. **f** and **I** are strangely transformed, evidently by a blow on the soft metal, lengthwise. A few characters altogether new appear, and a few interpolations from other founts, besides a quaint set of Lombardic capitals, among which occurs now and then a letter from the Lombardic fount used in Type No. 5.

The following are remarks on the alphabet:—

A is the same as in Type No. 2, having the line at the bottom *compressed*.

B is the same as in Type No. 2, with the descending line *cut away*.

C, **D**, and **E** are identical with those in Type No. 2.

f is Type No. 2 crippled.

f The short-tailed example is a new letter.

G is not that of No. 2.

H (first sort) is Type No. 2, with the tail *cut away*. The second sort is peculiar to No. 6, and occurs frequently in all the books, except "Fayts of Arms."

I The first sort is No. 2 crippled. The second sort is peculiar to No. 6. The example at the end of the line, which is found now and then, belongs properly to Type No. 5.

It and **Il** are identical with those belonging to Type No. 2.

THE
ALPHABET.

¶ and ¶ are the same as Type No. 2, with the tails pressed upwards.

¶ is Type No. 2; the second sort of ¶ belongs to Type No. 5.

¶ is Type No. 2. The ¶ at the end of the line belongs to Wynken de Worde's Type No. 1, but occurs in the "Fifteen Oes."

¶ is Type No. 2, with the tail damaged, and mostly broken off altogether.

The third specimen belongs to Type No. 5.

¶ is the same as No. 2*, and not Type No. 2.

THE TYPES.

TYPE No. 6.

WYNKEN DE WORDE'S TYPE No. 1.

See 2 lines in Plate LII.

A few words of this fount appear in the "Life of St. Katherine," and whole paragraphs in the 2nd edition of "The Festial," the latter book bearing the imprint "Caxton me fieri fecit;" yet, as already noticed, there are good grounds for doubting whether Caxton printed either work, and as no book is at present known to have been printed with this type in the lifetime of Caxton, while it was used frequently by Wynken de Worde, it would seem more appropriately considered as Type No. 1 of Wynken de Worde, than Type No. 7 of Caxton. Under this head, therefore, it lies beyond the scope of our present inquiry.

WYNKEN DE
WORDE'S
TYPE No. 1.

CHAPTER IV.

THE COMPOSITOR.

A new fount of Letter—Cases—Earliest Woodcut of a Compositor—Uneven Lines—Chases—Quadrats and Reglets—No Reader employed.

We will now suppose a fount of type delivered over to the Compositors to be laid in the cases, an operation requiring much more care than in the present day, on account of the numerous double letters and combinations. One effect of the combinations would be to equalize the size of all the boxes, as the letter "e" for instance, which now requires the largest box, would then most frequently occur in combination with one of the consonants, and not be used alone so often as many other letters. A pair of cases, therefore, with 254 equal boxes would be requisite to hold the whole fount of Type No. 2*; but there is strong evidence that many sorts were not in constant use, as particular combinations and double letters make their appearance only in some books, and never in others; this inconvenient size of the cases may be, therefore, somewhat reduced: supposing, however, that the cases had not more than 200 boxes, and that sufficient care had been exercised to place all the sorts correctly, there must still have been great difficulty in keeping "clean cases;" and one need feel little surprise at finding wrong letters so often making their

THE
COMPOSITOR.

THE CASES.

THE
COMPOSITOR.

Eygentliche
Beschreibung
&c., &c.

De Porcigne de
l'Imprimerie
vol. I, p. 61.

CHASES.

METHOD OF
WORKING.

appearance in Caxton's pages. The combinations of *in*, *ni*, *un*, *nu*, *nn*, *im*, *mi*, and *ini* were often found in their wrong boxes, and have brought down to the present day the strongest evidence against the usefulness of logotypes.

In the earliest wood-cuts of a printing office the press is always made the most prominent object; very often, however, as in Plate IX A, with a compartment for the Compositor. Figure 1 is the earliest instance, and we there see a Compositor at work.† Before him is the case divided into even boxes, and raised on a cleft stick is the copy. The composing stick is in his *right* hand, doubtless owing to the engraver not having reversed the drawing from which he copied: it is held correctly by the man in Fig. 2. In the Book of Trades, already noticed, designed by Jost Amman, and dated 1568, we have the best representation of a "case," which even at so late a date had the boxes still of one size. We have already noticed the use of a composing stick, and the evenness of lines consequent thereon. It was not adopted at Westminster until 1480, although Caxton must often have seen the improved appearance which lines of an even length gave to the page in the numerous works previously issued from all the Continental presses. He would doubtless have imitated them had his mechanical appliances permitted; but not until the arrival of Type No. 4, in the year 1480, do we find evenness of page; and then, probably for the first time, composing sticks, setting rules, and chases were seen in the Westminster Printing Office. Before this, the types were doubtless, as M. Bernard has shown to be the case in the later block books and the early specimens of Dutch printing, taken straight from their boxes, and placed side by side in a sort of coffin, made probably of some hard wood, with a stout bottom, and screws at the foot to tighten the page when completed. The width of the page could not be extended beyond the internal measurement of the "coffin," but might be reduced at pleasure by placing down either side a straight piece of wood. The depth would be regulated in a similar manner, by varying the thickness of the foot-block against which the screws worked.

Let us then imagine the workman, with his wooden box before him. The further end would be slightly raised to keep the types from falling forward. He begins at the left-hand corner, and adding, from the cases, letter to letter, soon gets to the end of the first line, and not having room for the next word makes it quite tight with quadrats, or spaces. Then comes the second line, and this, as well as all the rest, would not be so easy.

† If Miss Faithful needed any precedent for the employment of women in her printing office she might point to the Compositors in Figs. 1 and 2, where appearances would certainly be in her favour.

Placing rough types *upon* rough types admits of very little shifting or adjustment, and to this fact, I imagine, we must attribute the practice of leaving the lines in early books of an uneven length. An attempt to push along the words of a line in order to introduce more space between them, without some plan of easing the friction, would be certain to break up the line altogether, and so the lines were left just as they happened to fall, whether full length or short. Sometimes, when a word would come into the line with a little reduction of the space between the last two words, the space was reduced accordingly; but more often a syllable at the end of the line was contracted, such as "men" into "mē," or "vertuous" into "vertuo^s." Most often the Compositor, knowing the practice to be understood by his Readers, would finish his line with just so many letters as his measure would take, and accordingly it is common to find words divided thus:—why-|che th|at w|ymen w|iehe m|an. But when once the "setting rule" was brought into use all that was altered, and the various words of a line could be pushed about, and the spaces between them augmented or reduced with ease. Having completed his proper number of lines, the foot piece would be placed after the last line for the foot screws to work upon, and, the "form" would be ready for press. There being a bottom to the box nothing could fall out, and, although doubtless not very tight in some parts, the "sloppy" ink then used would not, like modern stiff ink, draw up any loose letters.

THE
COMPOSITOR.
—
UNEVEN
LINES.

SETTING
RULE.

If the sides of these coffins, or wooden chases, were equal in height with the types they enclosed they would, like them, leave their mark on the paper. This was the case in some of the early Dutch block-books, where occasionally the sides of the chase appear printed in the margin. I have searched in vain for any marks of the chase in the margins of Caxton's books. But whatever method he used—whether he screwed up the types in wooden boxes, or whether he used iron chases, one thing is very plain in nearly every book he issued—either the "justification" was bad, or the pages were "locked up" very loosely; for quadrats and spaces are continually "working up" and showing themselves.

Reglets, or thin pieces of wood the length of a line, never appear to have been used at all. When a "white" line was wanted under a chapter head or over a colophon, em quadrats were ranged side by side for the purpose, and very often capital letters which had been reduced in height for the purpose, although often not sufficiently. These "low" capitals would often work up while at press, and make undesirable appearances in very conspicuous places. For examples the Reader may examine the "Royal Book," and "Speculum vite Christi," in the British Museum.

THE
COMPOSITOR.

THE READER.

The Life of
Master
William
Caxton; by
Rev J. Lewis,
London, 8vo,
1737.

The page having been completed by the Compositor it went to press in its chase or wooden box, without any further operation. The business of "Reader" as yet was not. All the workman's blunders and errors, the turned letters, the wrong sorts, and the numerous literal mistakes were left uncorrected. Even whole lines were occasionally omitted by the workman, and the omission remained throughout the edition, affording indisputable evidence that "proof sheets" after composition were quite unknown. At page 125 of Lewis's "Life of Caxton," we read concerning our Printer—"As he printed long before the present Method of adding the *Errata* at the End of Books was in Use and Practice, so his extraordinary Exactness obliged him to take a great deal more Pains than can easily be imagined; for, after a Book was printed off, his way was to revise it, and correct the Faults in it with red Ink, as they then used to correct their written Books. This being done to one Copy, he caused one of his Servants to run through the whole Impression, and correct the Faults he had noted with a Stanesil or Red-lead Pencil, which he himself afterwards compared with his own corrected Copy, to see that none of the Corrections he had made were omitted." A most laborious task indeed, had so foolish an idea ever entered the mind of so practical a man as Caxton, but the whole assertion is a mere fiction, started by Bagford, adopted by Lewis, and repeated by every subsequent Writer, without a shadow of evidence to support it. The only books in which manuscript additions were made at the time of publication were the "Polycricon" and "Mirrour of the World." The former, in the majority of copies, has the year of the world, and the regnal year, engrossed in red ink on the side margins; and the latter in the wood-cut of the seven concentric circles which represent the astronomical heavens, has the names of the celestial spheres written in black ink between each circle. But although I have examined about 500 of Caxton's books I have never seen anything approaching to a grammatical correction, coëval with the date of the book.

CHAPTER V.

PRESSES, PRESSMEN, AND PRINTING INK.

Early representation of a Printing Press—Nature of the Ink, with Illustrations—Tympan and Frisket—Pages printed singly—Point holes.

PRESSES,
PRESSMEN,
&c.

The method adopted by the earliest Printers to obtain impressions from their blocks was to lay the sheet to be printed on the already-inked block, and to *rub* it carefully. Wood Engravers of the present day take proofs in the same manner. The plan was continued for block printing many years after the invention

of moveable types. The method of obtaining an impression by a direct pressure downwards is generally supposed to have been synchronous with the use of moveable types. Mr. Ottley, however, describes several of the earliest wood-blocks which he had no doubt were printed by means of a press. Of one he states "I am in possession of a specimen of wood engraving, printed in black oil colour on both sides the paper by a downright pressure, which I consider to have been, without doubt, printed in or before the year 1445." There can be no question therefore that the earliest type printers found a press already to their hands; but as we have no description of the mechanism of the early presses, we must, as in the instance of type founding, have recourse to the first dated engravings. The earliest representations of a printing press are found in the works of Jacobus Badius Ascensius, the celebrated Printer of Amsterdam. Two of these are delineated in Plate IX A, whereof the earlier is Fig. 1, which is found as a Printer's device in the title of a work dated 1511, for a notice of which I am indebted to Mr. Cannon, of the British Museum. The larger press, Fig. 2, having upon its basement the date 1520, was taken from the Bagford collection, and has hitherto been generally considered as the earliest representation of a printing press. The small press, Fig. 3, was taken from a tract of Luther's dated 1522. Fig. 4 comes also from the Bagford fragments, and appears to be about the middle of the 16th Century, as the mechanism of the spindle is evidently improved. It was chosen, however, principally on account of the drawing of a Typefounder seen through a door in the background, a feature very rarely portrayed: I have not been able to trace the work for which this wood-cut was designed. In all these presses the principle is the same. There is a simple worm screw, with a long pin for a lever; the head of the press and the table bear the pressure, and the "hose," as the transverse piece between the screw and the platen was called, served to steady the downward pressure. The platen was loose, and slung by hooks to the bottom of the screw-box, as it used to be in the memory of many now living. The girths, drum, and handle served to run the table out and in, and the tympan and frisket were identical in principle, if not in appearance, with those now used. In Fig. 2 we see some of the Pressman's appliances exposed to view. There is the shears for cutting out his tympan sheet, and for general purposes; next to it is a pick-brush for cleaning out picks in the type; a pair of compasses for accurately testing the "furniture" between the pages, &c.; and, lastly, a screw point for making "register."

To each press is assigned two workmen; one is pulling lustily at the bar, PRESSMEN. while the other is distributing ink upon the balls, previously to beating the

PRESSES,
PRESSMEN,
&c.

EARLY
PRESSER.

Hegstéppus.
Historia de
bellio Judico.
Folio. Parr-
hisius, 1511.
Brit. Mus.
4515 f.

Harleian MS.
No. 5915
(202)

Von Menschen
kern ein
Meyden.
4to. Wilt-
tenborg.
M D xxij.
Brit. Mus.
3306. d. 11.

PRESSES,
PRESSMEN,
&c.
—

THE INK.

form. The two *heaps* of printed and white paper, in Fig. 2, appear to our modern notions very awkwardly placed, being both on the *off* side of the press, so that the workman had to reach over the form whenever he took up or laid down a fresh sheet of paper. As, however, the *heaps* would, if in their correct position, have hidden to some extent both workmen and press, practical truth may have been purposely sacrificed to diagrammatic advantage.

Doubtless the ink was better and the impression harder in the time of these presses than in Caxton's time.† His ink was of the weakest description, and the amount of power required for a "pull" of the press proportionally weak, the one necessitating the other. His presses, in the earlier part of his printing career, did not take more than a post folio page; and, with a very sloppy ink, the pull, if strong, would have made a confused mass of black instead of a legible impression. As it is, the ink has been almost invariably squeezed over the side of the letters, and has contorted their shape. Few indeed, although practical men, would imagine the deceptive nature of an impression taken from new types, with a *weak* ink and *light* pressure. In such case the type appears now much thicker than it is, from the "spuing" of the ink—and now battered, with some portion of it broken—and now, to use a technical term, as if it were all "off its feet." To prove this, as well as to illustrate how little we can judge from first appearances, the two specimens in Plate IX B have been printed under my own inspection. The upper portion is printed with weak ink and a low pressure: the type looks worn—no two copies are exactly the same in appearance; indeed scarcely any two of the same letter look as if cast in the same matrix, and most people would come to the conclusion that it was too bad ever to be used again. Now look below:—it is the same identical form re-printed;

Notizie, &c.,
see *ante*
the note on
page 20.

† The Cost-book of the Ripoli Press, 1481, already noticed at page xx, supplies us with a list of articles, with the prices, required at that period for the manufacture of Printing Ink.

*Prezzi di generi diversi per l'uchioistro, Tinte
e Vernice per la Stamperia.*

Olio de Lino	lir. 3	10	0	...	il bar.
Trementina	=	0	4	0	... la lib.
Pecce Greca	=	0	4	0	... la lib.
Pecce Nera	=	0	1	8	... la lib.
Marcassita	=	0	3	0	... la lib.
Cinabro	=	0	5	0	... la lib.
Ragia	=	0	3	0	... la lib.
Vernice soda	=	0	8	0	... la lib.
Vernice liquida	=	0	12	0	... la lib.
Galle	=	0	4	0	... la lib.
Vetriolo	=	0	4	0	... la lib.
Lacca	=	0	3	0	... la lib.

*Prices of various Articles for Ink-making, Dyes
and Varnish for the Printing Office.*

Linseed Oil	13s	1½d	per barrel.
Turpentine	0	9	per lb.
Rosin (refined ?)	0	9	per lb.
Pitch	0	3½	per lb.
Mundick	0	6½	per lb.
Red Lead	0	11½	per lb.
Rosin	0	6½	per lb.
Varnish, solid	1	6	per lb.
Ditto, liquid	2	3	per lb.
Nut Galls	0	9	per lb.
Vitriol	0	9	per lb.
Shellac	0	6½	per lb.

Modern equivalent.

not a letter has been changed, and yet the whole edition of the upper half was worked off before one copy of the lower half was pulled. Good ink and a strong impression have caused all the difference, and had these been at Caxton's command we should never have seen the rudeness so visible in most of his books.

PRESSES,
PRESSMEN,
&c.
—

With such materials Caxton had no occasion to damp his paper before printing; nor is there anything in the appearance of his sheets to lead us to suppose that such a practice was adopted.

The representation of the "Printer" in the Book of Trades, 1569, shows that the presses then were fitted with both "tympan" and "frisket;" and many signs lead to the belief that similar appliances were used by Caxton's workmen. In short pages we often find a few lines of matter put at the bottom which was blocked out by the frisket, and answered the purpose of a "bearer." Several instances occur in the "Godfrey," at the Public Library, Cambridge; also in the "Life of our Lady," at the British Museum. In "Speculum vite Christi," we actually find "a bite," half of the bottom line remaining unprinted.

TYPAN.
FRISKET.

We have already noticed that only a page at a time was worked in the earlier part of Caxton's career; although later, at the probable introduction of Wynken de Worde, two pages were managed. This necessitated great care in getting the unsigned pages in their right places. That such care was needed is proved by several instances of error, such as those noticed at pages 5 and 6 *post*, and by other examples.

Before leaving this portion of our subject, a peculiarity probably connected with the mechanism of the press, must be noticed. A small hole at the four corners of each sheet appears in every book printed with Type No. 1. Such holes (first noticed by Mr. Tupper), have not been observed in any books printed with the later types, except "Quatre derrenieres choses" (and perhaps the "Propositio" which has not yet been examined with that object); the fact, however, so far as its evidence goes, agrees with the classification into Bruges-printed and Westminster-printed books, already established in Vol. I, Chapter V, of this work. The employment of points by modern Pressmen to obtain accuracy of register, and the punctures (called "point holes") in the paper, consequent upon the use of them, is well known. The holes under notice certainly suggest a similar practice.

POINT HOLES

After due time allowed for the ink to dry upon the paper, the printed sheets passed into the hands of the Binder, whose operations come next under consideration.

CHAPTER VI.

THE BOOKBINDER.

The Sheets not pressed—Signatures and Catchwords—Ternions, Quaternions, and Quinternions
—Slips of Parchment in the back—Earliest representation of a Bookbinder—Parchment
Wrappers—Use of Waste Sheets for Linings—Real Boards.

THE
BOOKBINDER

The Art of Bookbinding in England had not, in the 15th Century, reached the perfection seen in the beautiful Continental specimens of the same period. Nor indeed was any uncommon binding required for the cheap productions of Caxton's Press. His sheets were not, as in modern practice, pressed between glazed boards after being printed, but went, without further process, from the press side to the hands of the Binder. The few specimens which have reached us in a pristine state show the indentation, more or less distinctly, made by the types. The edition of "Eneydos," 1490, was hurried through the Binder's hands so soon after the first section (which, containing the prologue and table, necessarily went to press last) was printed, that all the leaves of that section, in every copy I have seen, show a very bad "set off" from the type on the opposite pages.

SIGNATURES.

To enable the Binder to collate the sheets of each section correctly, it was the custom, as well with the Scribes as with the Printers, to place distinguishing marks on the first page of each sheet; these were called signatures, and, as Caxton used only 4th for his books, the Binder (as a rule) was sure that when he had got sheets a j, a ij, a iij, and a iiij together, his section was complete. Some Printers, who were irregular as to the number of sheets to a section, adopted the plan of signing the centre sheet of every section upon the 3rd as well as the 1st page, so that the Binder by this distinguishing mark might directly see the number of sheets intended for each section, however great the irregularity. In such cases the 4th would be signed on the first 5 rectos, leaving only 3 unsigned. Caxton, however, never adopted this plan, his sections always containing the same number of sheets preceded by signed leaves. The sheets having been collected into sections the signatures served again to collate the sections into volumes, the only use for which they are now retained. All the early books from Caxton's Press are described as unsigned, because the signatures were not printed, but inserted in manuscript.

COLLATION.

The modern Binder begins by folding all his sheets into quarto, octavo, &c., according to the size of the book, each folded sheet making a section; they are then collated and bound. In Caxton's books the collation of the sheets preceded the folding. It has been already observed that the quarto sizes were treated, both in printing and binding, as folio, the paper being cut in half before going

to press. The type was so arranged that when 3, 4, or 5 sheets were folded inside one another, quirewise, the pages should be in their proper sequence. The open sheets of each section being gathered, were knocked even and folded in the middle. This adoption of one plan for books of all sizes was in accordance with the old usages of the Scribes, who necessarily cut their vellum sheets to the intended size before the manuscript was commenced, and varied their sections from 3 sheets, if very thick, to 6 or 7, if very thin. The section of 3 sheets was called "ternio"—of 4 sheets "quaternus"—of 5 sheets "quinternus"—and so on. Caxton adopted the "quaternus" or "quarternion," for all his books, using a larger or smaller section only if the beginning or end required it. Wynken de Worde, however, made frequent use of the ternion.

THE
BOOKBINDER

From the foregoing remarks we see that the ternion, quarternion, and quinternion, must necessarily be arranged in the order of the following diagrams, by consulting which the Reader may easily know the pages belonging to any given sheet.

A TERNION—Three sheets of paper folded in half, quirewise, or one inside another. This gives 6 leaves, or 12 pages.



A TERNION.

		Page No.	
First sheet a j	a j recto	1	} on one side of the paper
	a 6 verso	12	
	a j verso	2	} on the other side of the paper
	a 6 recto	11	
Second sheet a ij	a ij recto	3	} on one side
	a 5 verso	10	
	a ij verso	4	} on other side
	a 5 recto	9	
Third sheet a iij	a iij recto	5	} on one side
	a 4 verso	8	
	a iij verso	6	} on other side
	a 4 recto	7	

THE
BOOKBINDER

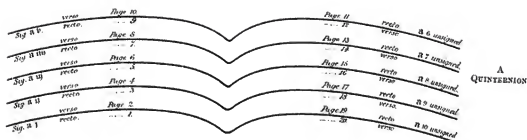
A QUARTERNION—Four sheets of paper folded in half, quirewise, or one inside another. This gives 8 leaves, or 16 pages.



		Page No		
First sheet	a j	a j	recto 1	} on one side of the paper
		a 8	verso 16	
		a j	verso 2	} on the other side of the paper
		a 8	recto 15	
Second sheet	a ij	a ij	recto 3	} on one side
		a 7	verso 14	
		a ij	verso 4	} on other side
		a 7	recto 13	
Third sheet	a iij	a iij	recto 5	} on one side
		a 6	verso 12	
		a iij	verso 6	} on other side
		a 6	recto 11	
Fourth sheet	a iiij	a iiij	recto 7	} on one side
		a 5	verso 10	
		a iiij	verso 8	} on other side
		a 5	recto 9	

A QUINTERNION—Five sheets of paper folded in half, quirewise, or one inside another. This gives 10 leaves, or 20 pages.

THE
BOOKBINDER



		Page No.	
First sheet a j	a j	recto 1	} on one side of the paper } on the other side of the paper
	a 10	verso 20	
	a j	verso 2	
	a 10	recto 19	
Second sheet a ij	a ij	recto 3	} on one side
	a 9	verso 18	
	a ij	verso 4	
	a 9	recto 17	
Third sheet a iij	a iij	recto 5	} on one side
	a 8	verso 16	
	a iij	verso 6	
	a 8	recto 15	
Fourth sheet a iiii	a iiii	recto 7	} on one side
	a 7	verso 14	
	a iiii	verso 8	
	a 7	recto 13	
Fifth sheet a v	a v	recto 9	} on one side
	a 6	verso 12	
	a v	verso 10	
	a 6	recto 11	

THE
BOOKBINDER
CATCHWORDS.

Catchwords are not seen in any of Caxton's books, although here and there a word by itself at the foot of a page may simulate them; but this word in every instance will be found to form an integral part of the text, and, therefore, in no sense a catchword, which by its very nature must be treated as the first word of the next page.

In paper manuscripts of the 15th Century it is not uncommon to find vellum used for the inmost sheet of each section, or that a slip of parchment was pasted down the centre of each section. This was to give an increase of strength to the back where the Binder's thread would be likely to tear through the paper. Instances where these slips are used are common in "unwashed" specimens from Caxton's press. The manuscript volume at Althorp, containing "Propositio," is served so throughout, and in the quarto poems at Cambridge the marks of the paste, where the slip was torn away at the rebinding of the volume, are very visible.

Eygentliche
Beschreibung
&c., &c.

The earliest pictorial representation of a Binder at work is displayed in the little Book of Trades to which reference has already been made; but as there is nothing in it peculiar to the age we will pass on to the material of the covers. This was very frequently only a stiff piece of parchment, with the edges turned in, and a blank leaf pasted down inside as a lining. A few books still remain in this state, just as issued from the "Red pale" by Caxton. Such are the copies of "Tully de Senectute" in Queen's College, Oxford; the "Art and Craft," "Directorium," and the "Game and Play of the Chess," in the Bodleian; and the "Godfrey of Bolyne" in the library of Mr. Holford. If intended to be more durable, Caxton used "boards," sometimes made of oak, or beech, and sometimes (fortunately for Bibliographers) of waste sheets from the press pasted together. These were covered with brown sheepskin, upon which was a simple pattern of circles, or crosses, &c. Instances may still be seen in the 2nd edition of the "Festial" at the British Museum; in the "Servitium de Transfiguratione," lately purchased for the same library; in the 2nd edition of the "Mirroure of the World," at Bristol; and at other libraries. In the last-mentioned volume 4 leaves of the unique "Fifteen Oes" were used as linings for the inside of the boards. An account of a "Boethius," of which the interior of the covers was composed entirely of "waste sheets," is given in this volume at page 73.

When bound, we may consider that the book was generally ready for delivery to the Purchaser. It was so with all Caxton's later publications, but the earlier books still required the services of the Rubricator, or "Seriver."

CHAPTER VII.

THE ILLUMINATOR, THE RUBRISHER, AND THE WOOD-ENGRAVER.

The Division of Labour among the Scribes—Caxton's use of the Rubricator, &c.—The Wood-cuts and Initials in Caxton's Books—Two Artists at least employed—The Crucifixion cut—The Device.

It has already been noticed that, in the latter half of the 15th Century, the great development of Book manufacture led to a corresponding division of labour. Thus in Bruges we find there were *Scriverers*, or persons who wrote the text only of books, *Verlichters*, who probably confined their attention to illuminated capitals, and *Vinghette makers* (miniatores), who were Artists capable of designing and painting subjects to order. In only one instance do the books of Caxton suggest the idea that the services of the *Vinghette maker* were to have been employed. At the commencement of his edition of Gower's "Confessio Amantis" (sig. 1 2) the prologue of the Author is begun more than half-way down the page. The blank was evidently intended for a design of some sort, possibly for a large wood-cut, after the fashion of Colard Mansion, who printed all the great cuts to his "Ovid" by a separate working. As a rule, however, Caxton's books required no help from the *Vinghette maker*, although he certainly employed, so late as 1485, the services of a *Scriver*, or Rubricator, to insert the initial letters at the beginning of chapters, and to make paragraph marks in appropriate places. For this purpose a vermilion ink was nearly always used, although occasionally a light blue alternated. For the initial of the first chapter a square space was left equal to the depth of 4 or 5 lines of type: for succeeding chapters a space of 2 lines was generally considered sufficient.

The first use of wood-cut initials† was in 1484, after which year they were never (except on rare occasions when a sort ran short) omitted. Caxton had only 2 or 3 of each letter, and sometimes only one, as may easily be seen by

† The initials in many early printed books have been a puzzle to Bibliographers, especially the great B and others, in the Mayence Psalter. These are frequently referred to as showing, at the earliest period of the art, great skill in colour-printing. If, however, the Museum copy of the Bible, printed by Sweynheym and Pannartz, in 1467, be examined, a curious (and I believe hitherto unnoticed) practice of the early Printers will be revealed. Here the varied appearance and colours of the initial letters on the same sheet would be both difficult and expensive if done by the press; but the initials to the 13th and 19th chapters of Numbers, the 27th chapter of Deuteronomy, and numerous other chapters, plainly evince the process adopted. The initials were all printed, but after the pages were inked, pieces of paper were laid over them (or they were blocked out by the frisket), and upon the pull being made, the initials gave an uninked indentation on the sheet. The Illuminator then carefully painted over the design with colours according to his fancy. In the Bible alluded to (and occasionally in the Mayence Psalter) this operation was performed boldly, and many spiral lines, initials, and little ornaments have been left uncoloured, and only visible by the indentation made by the press.

THE
ILLUMINATOR,
&c.

Vol. I,
chapter III.

THE
RUBRICATOR.

WOOD-CUT
INITIALS.

Press mark
C. 23. c.

THE WOOD-
ENGRAVER.

the recurrence of a particular initial. Some of them have their heavy blackness relieved by a few white dots punctured in the face of the letter, a practice frequently adopted by the German School to lighten the ground-work of early wood-cuts. Caxton's initials are varied in shape, and often elegant in design, but with the exception of the floriated **A** at the beginning of the "Order of Chivalry," and "Æsop," and perhaps the **B** in "Eneydos," they demand no especial notice.

An Inquiry
concerning
the Invention
of Printing,
&c., &c., &c.
by the late
W. Y. Ottley,
page 198. &c.
London, 1863

The wood-cut illustrations to Caxton's books have not received much attention from the Writers on the early history of wood-engraving. Strutt, Singer, and Ottley in his "Enquiry" have omitted to notice them. Dibdin and Jackson have devoted a few pages to their consideration; and Ottley, in the posthumous work on the Invention of Printing, just published, has some interesting remarks on the early use of the art in England. His opinions are enforced by a facsimile of some rude wood-cuts in his own possession, which he believed to have been executed as early as the celebrated S. Christopher of 1423. From his arguments we may conclude that although no great amount of vitality can be attributed to the art of wood engraving in England in the early part of the 15th Century, it nevertheless was known and practised by native Artists. The use of native talent for Caxton's books was therefore possible.

Brit. Mus.,
Troy Book,
1293 b.
Æsop.
Gr. 7806.

At the same time it requires no artistic education to see that there is a great similarity in general appearance between the illustrations in some of the early Dutch books, and the wood-cuts of Caxton's "Chess Book," "Golden Legend," and others. In the "Troy Book," folio, printed at Augsburg, in 1483, and the French-printed "Æsop," 1476, the broad outline and heavy black feet of the figures at once suggest a similarity of style if not identity of Artist. But whether Caxton's cuts be native or foreign there can be little doubt of the origin of the designs. His Artist merely copied the outlines found in the manuscript from which the book was being (or to be) printed. At that period there were a certain number of standard works always in demand, and for each of these the Illuminators had a conventional treatment, which appears repeated over and over again in different books. To those who have examined the illuminated manuscripts of the 15th Century, executed in the Low Countries (of which there are numerous examples in the Royal Collection of the British Museum), the identity of design and treatment in Caxton's engravings will be evident.

It is somewhat remarkable that wood-cut illustrations preceded the use of wood-cut initials in Caxton's books by about 4 years. In the "Fables of Æsop," 1484, we meet with printed initials for the first time, while wood-cuts,

illustrative of the text, had been used in great abundance for the "Golden Legend," the "Chess Book," the "Mirroure of the World," 1st edition, and "Parvus et Magnus Catho," the last dating about 1481.

The following is a list of all the books printed by Caxton with wood-cut illustrations:—

Parvus et Magnus Catho, 3rd edit.	1481 ?	Two designs.
Mirroure of the World, 1st edit.	1481	Numerous designs.
The Game and Play of the Chess,	1481 ?	Sixteen designs.
2nd edition		
Golden Legend	1484	Very numerous designs.
Æsop	1484	{ Very numerous designs. Initials first used.
Order of Chivalry	1484	Large floriated A .
Royal Book	1487 ?	Seven small designs.
Speculum vitæ Christi	1488 ?	Numerous designs.
Doctrinal of Sapience	1489	Two designs.
Reynard the Fox, 2nd edition	1489 ?	Device only.
Directorium Sacerdotum, 2nd edit.	1489 ?	Device only.
Horse, 3rd edition	1490 ?	A fragment, with one design.
Servitium de Transfiguratione	1490 ?	One small design.
Encydos	1490	Device only.
The Fifteen Oes	1490 ?	The Crucifixion cut.
Dictes and Sayings of the Phi- losophers, 3rd edition	1490 ?	Device only.
Mirroure of the World, 2nd edit.		
Divers Ghostly Matters	1490 ?	Cuts re-printed.
The Festial, 2nd edition	1490 ?	One small design.
Four Sermons, 2nd edition	1490 ?	Device only.
St. Katherine	1491 ?	Device only.

Had Caxton's opportunities allowed, he would probably have used the Wood-engraver's art to a much greater extent. The above table shows that in 1481, when he first employed wood-cuts, he also discontinued them: that in 1484 he again, for one year only, used them; and that in 1487 they took a permanent position in his Typography. This seeming capriciousness was probably owing to the difficulty experienced in obtaining the services of a Wood-engraver.

The engravings used in 1481, 1484, and partly in 1487-8, appear to have come from the hand of the same Artist. In the last year, however, we find

THE WOOD-
ENGRAVER.

THE WOOD-
ENGRAVER.

Typographical
Antiquities,
vol. i. p. viii.

History of
Wood-
Engraving,
Svo. London,
1800.

considerable improvement, as shown in the illustrations to the "Royal Book," and "Speculum Vitæ Christi;" but Caxton's best specimen of the Wood-engraver's art, and one which has been much praised by Dibdin, and especially Jackson, for its composition and feeling, is the well-known "Crucifixion" (see Plate LVII). This design is frequently seen in the books of Wynken de Worde, who received great credit for it until its earlier use was discovered as a frontispiece to Caxton's "Fifteen Oes."

The largest wood-cut known to have been used in Caxton's books is the Assembly of Saints, at the beginning of all the editions of the "Golden Legend," (Plate XXXVIII), and the smallest, of which there are four, are found in illustrations to the text in the "Speculum vitæ Christi" (see Plate XLVII).

THE DEVICE.

This portion of the subject must not, however, be dismissed without a few words upon that most interesting of all Caxton's wood-cuts—the large Device. Caxton used but one, which is represented in Plate X; the small Device, of a similar design, which is commonly attributed to him, and which is first seen in the "Chastising of God's Children," being certainly not earlier than 1491.

The interpretation of this Device offers a question by no means of easy solution. The common sense reading **W. C. 74**, meaning William Caxton, 1474, is doubtless correct, and we may, therefore, dismiss, as unworthy of serious notice, the suggestions that the figures should be reversed to read 1447, or that the 74 or 47 refer to Caxton's age and not to a particular year. The problem to be solved is why did Caxton use the year 1474 on his device? Bibliographers have hitherto assumed that it must be in reference to his introduction of printing into England, and quote the colophon to the 1st edition of the "Chess Book" in support of the argument. But, as already shown, the date of the "Chess Book" refers to the translation of the work, the printing having been certainly accomplished at Bruges, and probably in 1475, Caxton's settlement at Westminster not having occurred until late in 1475, or perhaps in 1476.

On the whole it seems most natural that a date used in that manner would refer to some turning point in Caxton's typographical career; and I therefore believe that the old reading of 1474 is correct; and suggest that the reference is probably to the date of printing "The Reueynell," which, although translated in 1471, was circulated for a considerable time in manuscript only. Caxton certainly learnt the art while assisting to print this book; it appears also from his description that it was the first fruit of his authorship, and at the same time the first book printed in his native language—all which circumstances would lead him to look back upon 1474 as an epoch to be commemorated.

The following list of books in which the Device is found shows that it was not until the end of Caxton's typographical life that he adopted this distinguishing mark. THE WOOD-
ENGRAVER.

Speculum vitæ Christi	1488 ?
Doctrinal of Sapience	1489
The History of Reynard the Fox, 2nd edition	1489 ?
Directorium Sacerdotum, 2nd edition	1489 ?
Eneydos	1490
The Dictes and Sayings of the Philosophers, 3rd edition	1490 ?
The Mirroure of the World, 2nd edition	1490 ?
Divers Ghostly Matters	1490 ?
The Festial, 2nd edition	1490 ?
Four Sermons, 2nd edition	1490 ?
St. Katherine of Senis	1491 ?

CHAPTER VIII.

RESULTS.

The Annual Produce of the Westminster Press—Commercial Success.

In the preceding chapters we have followed Caxton through the various branches of his new art, and endeavoured to show the means by which he produced his books. In conclusion we have only to state in a summary manner the results of all this labour, during the 14 or 15 years he occupied the "Red pale" as a Printer. The relative claims of the earliest works printed with Caxton's types have already been discussed in the first volume of this work, and their appropriate dates settled as follows:—

1472-74. *The Recuyell*.

1475-76. *Chess Book*, 1st edition, and *Le Recueil*.

After 1476. *Les Fais du Jason*, *Meditacions*, &c., *Les quatre derrenieres Choses*, *Propositio*, and *Infancia Salvatoris*.

These were all, doubtless, printed abroad.

In 1476-7 Caxton was in full work at Westminster, and we will, therefore, now add to the name of each book the number of printed pages it contained.

Where the number can only be approximated on account of no perfect copy being known, the mark (?) is appended.

1477.—*Jason* (294 pages); *Dictes*, 1st edition (150 pages); *Horæ*, 8vo. (100 pages) ?

RESULTS.

1478. *Canterbury Tales*, 1st edition (742 pages); *Moral Proverbs* (8 pages).
Ante 1479. It is very difficult to fix the dates of all the quarto pieces of poetry which were, at an early period, issued from Caxton's press. Some of them were, doubtless, among his earliest productions, and of all the following it may with certainty be stated that they were printed between 1476-79:—*Stans Puer* (8 pages); *Parvus Catho*, two editions (68 pages each); *The Horse, Sheep, and Goose*, two editions (34 pages each); *Temple of Glass* (66 pages); *Chorle and the Bird*, two editions (18 pages each); *Temple of Brass* (48 pages); *Book of Courtesy* (26 pages); *Anelida* (20 pages); *Boethius*, folio (186 pages).
1479. *Cordial* (152 pages); *Gul. de Saona de novâ Rethoricâ* (248 pages).
Ante 1480. *Directorium*, 4to (200 pages)? *Horæ*, 2nd edition (200 pages)?
Psalterium (180 pages)?
1480. *Dictes*, 2nd edition (150 pages); *Parvus Catho*, 3rd edition (54 pages); *Chronicles*, 1st edition (360 pages); *Description of Britain* (58 pages).
1481. *Curia Sapientie* (74 pages); *Mirroure*, 1st edition (197 pages); *Reynard*, 1st edition (165 pages); *Tully* (234 pages); *Chess Book*, 2nd edition (166 pages); *Godfrey* (284 pages).
1482. *Chronicles*, 2nd edition (360 pages); *Polycronicon* (890 pages).
1483. *Pilgrimage* (220 pages); *Vocabulary* (50 pages); *Festial*, 1st edition (230 pages); *Four Sermons*, 1st edition (60 pages); *Servitium de Visitatione* (14 pages); *Confessio Amantis* (436 pages).
1484. *Knight of the Tower* (208 pages); *Caton* (152 pages); *Golden Legend*, 1st edition (892 pages); *Prayers* (1 page); *Æsop* (284 pages); *Order of Chivalry* (100 pages); *Canterbury Tales*, 2nd edition (622 pages); *Book of Fame* (56 pages); *Curial* (12 pages); *Troilus* (234 pages); *Life of our Lady* (190 pages).
- 1485-86. *Saint Winifred* (30 pages); *King Arthur* (862 pages); *Charles the Great* (188 pages); *Paris and Vienne* (70 pages); *Golden Legend*, 2nd edition (892 pages).
1487. *Royal Book* (320 pages); *Good Manners* (132 pages); *Directorium*, 1st folio edition (318 pages).
1488. *Speculum*, two editions (292 pages each).
1489. *Doctrinal* (184 pages); *Fayts* (286 pages); *Statutes* (80 pages); *Gouvernal* (36 pages); *Reynard*, 2nd edition (140 pages); *Blanchardyn* (240 pages)? *Four Sons of Aymon* (556 pages); *Directorium*, 2nd folio edition (388 pages).

1490. *Eneydos* (168 pages); *Iloræ*, 3rd edition (300 pages)? *Fifteen Oes* (44 pages); *Dictes*, 3rd edition (138 pages); *Mirroure*, 2nd edition (174 pages); *Ghostly Matters* (192 pages); *Art and Craft* (26 pages).
 1491. *Servitium de Transfiguratione* (20 pages); *Book of Courtesy* (28 pages); *Festial*, 2nd edition (270 pages); *Four Sermons*, 2nd edition (68 pages); *Chastising* (96 pages).

RESULTS.

The "magnum opus" of Caxton was undoubtedly the edition of "The Golden Legend," 1483. The translation alone of this great work must have been no slight task, while, as to number of leaves, and size of both paper and printed page, it far exceeded his edition of "King Arthur," which was the next largest. The smallest pieces of his printing now extant are "The Advertisement" and the "Indulgences."

The commercial results of Caxton's trade as a Printer are unknown; but as the fees paid at his burial were far above the average, and as he evidently held a respectable position in his parish, we must conclude that his business was profitable. The preservation of the *Cost Book* of the Ripoli Press has already been noticed, and some extracts of interest translated therefrom. We may presume that Caxton also kept exact accounts of his trade receipts and expenditure, and if such were extant the many doubts which now surround the operations of his printing office would be definitely solved. We should then know the price at which he sold his books—how many pence he asked for his small quarto "quyers" of poetry, or his pocket editions of the "Hore" and "Psalter"—how many shillings were required to purchase the thick folio volumes, such as "Canterbury Tales," "King Arthur," &c. That the price was not much dearer than that paid for good editions now, we may infer from the rate at which fifteen copies of the "Golden Legend" sold between 1496 and 1500. These realised an average price of 6s 8d each, or about £2 13s 4d of modern money, a sum by no means too great for a large illustrated work. This, however, would depend on the number of copies considered necessary for an edition, which probably varied according to the nature of the work. On a blank leaf in the 1st edition of "Dictes," at Althorp, is written, apparently by Bagford, "N.B.—Caxton printed 44 books, 25 of which were with Dates, and 19 without." One would imagine that so definite a statement must have had some foundation, but it appears to rest entirely on the Writer's bare assertion. Some Foreign Printers issued so many as 275 or 300 copies of editions of the Classics, but it is not probable that Caxton ventured upon so large an impression, as the demand for his publications must have been much more restricted.

The Reader's attention is now invited to a detailed account of each Volume.

Vol. I, p. 120.

See ante p. xx.

Vol. I, p. 121.

Le Bibliophile
 Belge, vol. i,
 page 220.

EXPLANATION OF TERMS AND CONTRACTIONS

USED IN THIS VOLUME.

Perfect.—In describing a book, it is called "perfect" when every *printed* leaf is preserved as originally issued, notwithstanding the *blank* leaf, or leaves, may be wanting.

Made perfect.—When two or more imperfect volumes have been united to form a perfect copy, such a volume is described as "made perfect."

Imperfect.—Is applied to a book deficient in any part of the text; such deficiency not exceeding a fourth of the entire volume.

Very imperfect.—When the deficiency exceeds a fourth, and is less than half of the entire volume.

A large fragment.—A portion of a book exceeding one-fourth, but not amounting to half.

A fragment.—Any portion not exceeding a fourth of the entire volume.

i. stands for *imperfect*; *v. i.* for *very imperfect*; *f.* for *fragment*; *i. 2 l.* for *imperfect to the extent of 2 leaves*, &c.

5^o for *quinternion*; *4^o* for *quarternion*; *3^o* for *ternion*. (These terms are explained at page xlix).

Measurement.—The size of a volume is, in all cases, exclusive of the outer cover, or binding.

Recto.—The recto of a leaf is the page to the right when the volume is open.

Verso.—The page to the left when the volume is open.

Italic Letters placed before the year in the list of "SALE PRICES" show the recurrence for sale of a particular copy.

A
LIST OF BOOKS PRINTED
IN
TYPE NO. 1.

VOL. II.

A .



No. 1.—THE RECUELL OF THE HISTORIES OF TROY. *Translated*
1469-71. *Folio. Without Place or Date. (1472-4?).*

COLLATION.—*Book I* has fourteen 5^m and one 4ⁿ=148 leaves, of which the first is blank. *Book II* has nine 5^m, one 4ⁿ, and one 3ⁿ=104 leaves. *Book III* has ten 5^m=100 leaves. Total 351 printed leaves and 1 blank.

TYPOGRAPHICAL PARTICULARS.—Type No. 1 only. Lines of very uneven length; full lines measure 5 inches, but vary in different parts from 4 $\frac{3}{4}$ to 5 $\frac{1}{2}$ inches. 31 lines to a full page. Without signatures, catchwords, or numerals. Space is left, with a director, for 3 to 7-line initials. As may be seen by the collation, each book begins a fresh gathering, probably for the convenience of binding in three separate volumes.

Commencing the work with a blank leaf Caxton's titular preface follows, printed in red ink, and occupying the 2nd recto.

The Text begins thus :—

Ette begynneth the volume intituled and named
h the recuyell of the histories of Trope/ composed
and drawen out of dyuerse bookes of latyn in
to frensche by the ryght venerable persone and wor-
shipfull man . Raoul le fleur . prestre and chapelayn
vnto the ryght noble gloriouse and myghty pryncce in
his tyme Phelip duc of Bourgoyne of Brabant 2cf
In the yere of the Incarnation of our lord god a thou-
sand foure honderd sixty and foure / And translated
and drawen out of frensche in to englishe by Willham
Caxton mercer of p^r cyte of London / at the comaundemēt
of the right hie myghty and vertuousse Prynceesse hys
redoubtyd lady . Margarete by the grace of god . Du-
chesse of Bourgoyne of Norryk of Brabant 2cf /
Whiche lady translation and werke was begonne in
Brugis in the Countee of Flaunders the fyrst day of
marche the yere of the Incarnation of our said lord god
a thousand foure honderd sixty and eyght / And ended
and synnyschid in the holf cyte of Colen the . xiv . day of
septembre the yere of our sayd lord god a thousand
foure honderd sixty and enliuen 2cf .

And on that other side of this leef foloweth the prologe

Caxton's prologue commences on the verso of the same leaf.

Whan I remembre that euery man is bounden
by the comandement & counceyll of the wyse
man to eschewe slothe and vbernes wher
che is moder and nourysshar of vices and
ought to put my self vnto vertuous ocupacion and be-

finishing 10 lines down the 3rd verso, the prologue of the Author following on the same page :—

**Ere foloweth þe plogue of that worshipful man
Raoul le seure whiche was Auctor of this present
book in the frensch tonge.**

The 4th verso is occupied by a title of 4 lines, in red ink, introducing the First Book, which commences as follows on the 5th recto, space being allowed for a 7-line initial, with director,

What tyme alle the Children of Noe
were sprad bi the Climates . regnes

and finishes on the verso of the 148th leaf, with 14 lines of print,

**Thus endeth the first book of the recuyell or
gadering to gedre of the histories of Trophe.**

The Second Book begins at head of 149th recto,

Þerre begynneth the seconde booke of the recuyell of
and finishes at foot of 251st recto, the verso being occupied by Caxton's epilogue, which finishes with 8 lines on the 252nd recto, the verso being blank,

**In eschewing of vbernes moder of all vices . I haue de-
libered in my self for the contemplacion of my lady re-
doubtful lady to take this labour in hand by þe suffrance
and helpe of almyghty god . whome I mekely supplie
to gyue me grace to accomplishe hit to the playste of
her that is cause of thes and that she respyre hit in gre-
ce of me her faithfull trewe & moste humble seruant &c.**

Thus endeth the seconde book .

The Third Book opens on the 253rd recto,

In these two booke precedent . we haue by the helpe
is followed on the same page by a title of 5 lines, in red ink, and finishes at foot of 350th verso,

**the kynge Escorpus / the kynge prothenor / and the
kynge Othymus &c.**

An epilogue by Caxton, of 1 page 19 lines, occupies the next leaf.

The Text ends on the 352nd recto, with 14 Latin rhymes, commencing

Pergama fere volo . fata danais data folo
Solo capta volo . capta redacta folo

and finishing

Femina digna mori . reamatur amore priori
stibbida victori . deliciis q3 thori

the verso being blank.

These lines appear, among other poems, in Cotton MS., Cleop. A VIII, where they are entitled "Versus rhythnici Magistri Hildeberti."

REMARKS.—"Le Recueil des Histoires de Troye," the original of Caxton's translation, is generally ascribed to Raoul le Fevre. Its literary history shall be narrated when treating of the French edition, and its translation and subsequent printing have already been described in Vol I, pages 45-47. The prologue and epilogues are reprinted in Vol. I, pages 131-34. It was the first book printed in the English language, and, during its progress through the Press, Caxton, as he himself informs us in his prologue to the Third Book, learnt the new art.

I have not been able to trace any MANUSCRIPT of this version.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library*, (C. 11. c. 1).—Made perfect by a few leaves taken from another copy. In very fine condition. Purchased at West's sale by "honest Tom Payne," having formerly belonged to the *Harleian Library*. Measurement, $10\frac{7}{8} \times 7\frac{1}{2}$ inches.
2. CAMBRIDGE. *Public Library*, (AB. 10. 31).—*Imperfect*, wanting the first 12 printed leaves and the 19th in Book I, the last in Book II, and the last in Book III. Clean, and free from manuscript notes. Measurement, $10\frac{1}{2} \times 7\frac{3}{4}$ inches. From Bishop More's collection.
3. THE SAME, (AB. 4. 14).—Another copy. *Imperfect*, wanting the first three printed leaves in Book I, as well as the 31st and 32nd; the last in Book II; and the 46th and last two in Book III. Several leaves patched and torn. Many manuscript disfigurements throughout the volume, which is stained and dirty. Measurement 11×8 inches. This also was one of Bishop More's books.
4. *Trinity College*.—*Imperfect*, wanting 7 printed leaves in Book I; also 94, 95, and the last two in Book III. In many parts of this volume pains have been taken to trace over each letter very carefully with black ink. In tolerable condition. Measurement, $10\frac{1}{2} \times 7\frac{1}{4}$ inches.
5. OXFORD. *Bodleian*.—*Imperfect*. Wants the first two printed leaves of the First, and the last leaf of the Second Book. There is in this volume a curious accident: the verso of the 29th leaf has not been printed by the pressman, although the corresponding

page on the same side of the sheet shows a good impression (See also the Devonshire copy). Clean, with a few manuscript notes. Measurement, $10 \times 7\frac{1}{4}$ inches. With this is bound up the 1st Edition of "The Game and Play of the Chess." Both belonged to James Bowen, of Shropshire, whose Autograph is on a fly-leaf at the beginning, and who bequeathed the volume in 1750 to this library.

6. Another copy. *Imperfect*, wanting the first three printed leaves in Book I, the 4th in Book II, and the first and last two in Book III. Clean, and without manuscript notes; some leaves cut with a knife. Measurement, $10 \times 7\frac{1}{4}$ inches.

7. PARIS. *Imperial Library*.—*Very imperfect*, wanting the first 125 leaves in Book I, the 35th and 51st in Book II, and 32 at the end of the volume. The printing on the 1st leaf is surrounded by an illuminated border cut from a manuscript and pasted on. The Autograph of Thomas Pike is on the 10th leaf, and several other leaves are disfigured by scribbling. The initials are a late insertion, in all colours and shapes. Measurement, $10 \times 11\frac{1}{4}$ inches. Purchased for £15, in 1826, at Mr. Inglis's sale, whose book-plate is inside the cover. Previously to this it had belonged to Steevens, the Shakspeare Commentator.

8. SION COLLEGE, *London*.—*Imperfect*, wanting 15 leaves at the beginning of Book I, and the last in Book III. Free from manuscript notes, but much stained. Measurement, $10\frac{3}{8} \times 7\frac{3}{8}$ inches. Bequeathed, with 15 other books, by Matthew Forster, Merchant and Vintner of London, which is thus recorded at the foot of the 1st page, "Math : filius Ducis Math. Forster donavit 1646."

9. DUKE OF DEVONSHIRE.—*Imperfect*, wanting the last leaf, which is supplied in facsimile. The inmost sheet of the 3rd quinternion has an error in the printing, which no folding can rectify, as the fourth page of the sheet is printed so as to back the first, and the second takes the place of the fourth. It is remarkable that a copy in the "Bodleian" shows a blunder in the same sheet. Two leaves at the end are mended, and the first in the book is mounted. The volume is otherwise in excellent preservation, beautifully clean, and of large size; the type also appears very sharp and clear. Measurement, 11×8 inches. This book is particularly interesting, from having belonged to Elizabeth Grey, Queen of Edward the Fourth, and sister to Anthoine Earl Rivers, the Poet, and patron of Caxton's Press. This appears from a manuscript inscription on the paper lining of the original vellum covering of the book, which has been carefully bound up at the end of the volume. The writing, of the 15th Century, is as follows: "This boke is mine quene elizabet late wiffe vnto the moste noble King edwarde the forth off whos bothe sooles y besече almyghty Gode Take to his onfynight mercy above. Amen. Per me thoma Shukburghe juniorem."⁽¹⁾ The late Duke bought this interesting volume

(1) On a slip of paper in a Collection of Autographs in the British Museum (Cotton MS., Vesp. F. xiii, fol. 49) is a similar inscription, "this boke ys myn elysabeth the kyngys daughtyr 1462."

at the Roxburghe sale for £1060 10s. It had been purchased by the Duke of Roxburghe for £50, from Mr. Laing, who had received it in exchange from Major Swinton.

10. MARQUIS OF BATH.—A copy said to be *perfect*,¹⁰ but much wormed and repaired; no further particulars can be added.

11. EARL OF PEMBROKE.—*Imperfect*. Wants 19 printed leaves in Book I, 2 in Book II, and 50 in Book III. It is tolerably clean. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches.

12. EARL OF JERSEY.—*Perfect*, with the original blank, and very clean. A few leaves are mended, but altogether this is a magnificent copy. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches. Purchased with Bryan Fairfax's Library in 1756 by Mr. Child. Autograph at the beginning of Book I, "Sir Th: Fairfax the elder knight oweth this booke."

13. EARL OF ASHBURNHAM.—*Imperfect*, wanting all before the 18th leaf, also 79 to 87 inclusive; the last leaf of Book II; 25, 79, 80, 81, 84, and the last 12 in Book III. Slightly stained; with few manuscript notes. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches. From Mr. Utterson's Library.

14. EARL SPENCER.—*Imperfect*, but in beautiful condition, wanting only the 1st printed leaf, which is a mounted facsimile, admirably executed by Whittaker. Free from all stains or manuscript marks. Measurement, $10\frac{3}{4} \times 7\frac{1}{2}$ inches. On the cover is the book-plate of Henry Edmund Austen, Shalford, Surrey, who followed M. C. Tutet as its possessor.

15. SIR THOMAS PHILLIPPS, BART.—*Imperfect*. No further particulars can be given. (See Catalogue of his MSS. for 1848, No. 6012).

16. BERTIE BOTFIELD, ESQ., M.P.—*Imperfect*, wanting the 11th and 20th leaves in Book I, and 5 leaves in Book II, all supplied in fac-simile by Harris. Upon the original calf binding was "Agnes Cole, 1518." Measurement $10\frac{1}{2} \times 7\frac{3}{4}$ inches. Purchased of Payne and Foss for £168.

SALE PRICES.

Year.	Lot.	Sale.	Amount. £ s. d.	Purchaser.
1698 ...	III. 119	Dr. Bernard (p.)	0 3 0	—
" 1743 ...	III. 2783	Earl of Oxford (i.)	—	Osborne, Bookseller.
" 1756 ...	2026	Bryan Fairfax (i.)	8 8 0	Fras. Child.
" 1773 ...	4690	J. West (i.)	32 11 0	George III.
" 1776 ...	1667	J. Ratcliffe	4 18 0	Dr. Hunter.
" 1786 ...	487	M. C. Tutet (i. 1 l.)	21 0 0	II. E. Austen.
" 1800 ...	1150	G. Stevens (i.)	14 3 6	J. Edwards.
" 1812 ...	6350	Duke of Roxburghe (i. 1 l.)	1060 10 0	D. of Devonshire.
" 1815 ...	164	J. Edwards (i.)	43 1 0	De Bure.
" 1816 ...	1469	J. Lloyd, <i>Wygair</i> (i.)	126 0 0	G. Hibbert.
" 1820 ...	1820	J. Inglis (i. 159 l.)	15 0 0	Imperial Lib., Paris.
" 1829 ...	6025	G. Hibbert (i.)	157 10 0	J. Wilks.
" 1847 ...	2101	J. Wilks (i.)	165 0 0	E. V. Utterson.
" 1852 ...	482	E. V. Utterson (i.)	155 0 0	E. of Ashburnham.

(1) *Bibliotheca Spenceriana*, vol. iv, page 188.

Repertorium Bibliographicum, page 198.

No. 2.—THE GAME AND PLAY OF THE CHESS MORALISED. (*Translated*
1474). *First Edition. Folio. Without Printer's Name, Place,*
or Date. (1475-76).

COLLATION.—Eight 4th and one 5th = 74 leaves, of which the 1st and 74th are blank.

TYPOGRAPHICAL PARTICULARS.—There is only one Type, No. 1, used throughout the work. The lines are not spaced out; the longest measure 5 inches; a full page has 31 lines. Without title-page, signatures, numerals, or catchwords.

The volume commences with a blank leaf, and on the second recto is Caxton's prologue, space being left for a 2-line initial, without director.

The Text begins thus :—

O the right noble/ right excellent ⁊ vertuous prince
George duc of Clarence Erle of Warwyk and of
salisbury/ grete chamberlayn of Englonde ⁊ leutenant
of Ireclond oldest broder of kyng Edward by the grace
of god kyng of England and of fraunce / your most
humble seruant William Caxton amonge other of your
seruantes sendes vnto you peas . helthe . Joye and victo-
rye vpon your Enemys / Right highe puyssant and

This prologue extends to 12 lines on the verso, finishing,

fayte and dede / And for more clerely to procede in this
sayd booke I haue ordeyned that the chapitres ben sette in
the begynnyng to thende that ye may see more playnly
the mater wherof the booke treateth 2c.

The table follows on the 3rd recto,

This booke contyenneth .iiii. tractes/ The first tractee
finishing with 7 lines on the verso. On the 4th recto commences the work itself.

This first chapter of the first tractate sheweth vnder
what kyng the play of the chesse was founden and
maad. .:

Whonge all the euyl condicions and signes

The Text ends on the 73rd recto,

And sende you thaccomplishment of your hye noble.
Popous and vertuous desires Amen :/ fynysshid the
last day of marche the yer of our lord god .a . thousand
four hundred and lxxiii. .: .: .:

The 74th leaf is blank.

MANUSCRIPTS:—The following are in the British Museum:—1. *Harl.* 1275 (Latin), which ends, "Hunc autem libellum ad honorē et solatiū nobili, ego frater Jacobus de Cesulis, ordinis fratrum predicatorum composui, et ad hunc finem perduxī, donante illo a quo descendit omē datum optimū et perfectum. Deo igitur sit honor et gloria in secula seculorum Amen."—2. *Harl.* 3238 (Latin). The same.—3. *Addit.* 15685 (Latin). The same.—4. *Royal*, 12 B xxiii (Latin). The same.—5. *Addit.* 21461 (French), Faron's translation. Begins, "Ci commence le Jeu des eschez.... A Noble homme Bertran aubert de tarnston. Frere Jehan faron de lordre des freres preescheurs de Paris son petit & humble chappellain / Soy tout la sainte," &c.; and a few lines further, "Or preney dont ce petit present commence le quatiresme jour de may lan Mil Trois cens quarante et sept."—6. *Royal*, 19 A viii (French). The same.—7. *Royal*, 19 C xi (French), Jean de Vignay's translation; the prologue ends, "Je frere Jchan de Vignay hospitaler de lordre de hault pas ay translate de latin en francois ce liure de la moralite des nobles homes et des gens de comū peuple sur le Jeu des eschez. Cy pryra tous les lisans que se Jlz treuēt aucies deffaultes que JI leur plaise moy tenir pour excuse et les corriger/ Et prier fire seigneur pour moi/ et Je lui prieray quil vous ottoic la gloire de paradis. Explicit."—8. *Harl.* 5440 (French). The same.—The prologue to this has been printed in Vol. I, page 135.—9. *Addit.* 15698 (German verse), with coarse and grotesque illustrations.

There are several manuscript copies in the Imperial Library, Paris; No. 6483, (Latin) xiv cent., bears the following colophon,⁽¹⁾ "Explicit solatium ludi scacchorum tractatum ad mores editum a fratre Egidio de Roma." Nos. 7068^a and 7204 (French of Vignay). No. 7072^a (French of Faron).

REMARKS.—"Fynysshid the last day of Marche the yer of oure lord god a thousand foure hunderd and lxxiii." The word "fynysshid" has doubtless the same signification here as in the Epilogue to the Second Book of Caxton's translation of the *Historics of Troy*, "begonne in Brugis, continued in Gaunt, and *fynysshid* in Coleyn," which evidently refers to the translation only. The date, 1475-6, has been affixed, because in the Low Countries at that time the year commenced on Easter-day; ⁽²⁾ this in 1474 fell on April 10th, thus giving, as the day of the conclusion of the translation, 31st March, 1475, the same year being the earliest possible period of its appearance as a printed book.

The literary history of the "Game and Play of the Chess" does not appear to have hitherto received that attention which is its due. Before 1283, Ægidius Colonna⁽³⁾ had

⁽¹⁾ *Les Mss. Franc.*, vol. v, page 13.

⁽²⁾ *The Chronology of History*, by Sir Harris Nicolas, pages 47 and 66.

⁽³⁾ Ægidius Colonna was, in 1292, General of the Augustines, and in 1294, Archbishop of Bourges. He was a celebrated Theological Commentator, and upon his death, in 1316, at Avignon, his body was translated to Paris, where his effigy in black marble with a Latin epitaph existed before the French Revolution.—*Les Mss. Franc.*, vol. i, page 224.

composed his renowned work entitled "De regimine principum," which treats of self-government, domestic government, and national government. The "Liber de ludo Seachorum," of J. de Cessolis appears to have been based upon this work, its chief originality being the representation of the several stations and duties of life by the Pieces used in Chess. Indeed, so much resemblance was there between the work of Cessolis and that of Ægidius, that in one manuscript (quoted above) we read "editum a fratre Egidio," &c. This was doubtless an error of the scribe, as it disagrees with all the other known manuscripts, which are unanimous in ascribing the work to Cessolis. J. de Cessolis was contemporary with Ægidius—was a Preaching Friar, and translated several of the Latin works of Ægidius into French. It does not, however, appear that he translated into French his own Latin compilation, "De ludo Seachorum," although from the number of manuscripts still extant we may fairly presume that it was in great repute. About the middle of the 15th Century two distinct French versions were made. The earlier was probably that by Jean Faron, in 1347, who translated it literally from the original Latin. About the same time appeared the favorite and standard work of Jehan de Vignay, who took great liberties with the text, and added many stories and fables. Both these men were also of the order of Preaching Friars, and seem to have worked quite independently of one another. We now approach Caxton's edition. This is principally from the version of Jehan de Vignay, to whom he gives the title of "an excellent Doctor of Divinity, of the Order of the Hospital of St. John's of Jerusalem," which is remarkable, as in his preface Jean de Vignay styles himself "hospitaller de l'ordre de haut pas"⁽¹⁾ and he is so termed in all the manuscripts. On comparing the English and the two French versions, it is evident that Caxton must have been well acquainted with both. His prologue addressed to the Duke of Clarence contains, *nominis mutatis*, the whole of Jean de Vignay's Dedication to Prince John of France; while Chapters I and III are taken entirely from the translation of Jean Faron.⁽²⁾ The remainder of the Book is from the version of Jehan de Vignay, with one or two special insertions evidently from the pen of Caxton himself. These have been reprinted in Vol. I, pages 135-8.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library*, (C. 10. b. 23).—*Perfect*. Every leaf mounted. Purchased for the King, at West's sale, 1773. Measurement, $9\frac{7}{8} \times 7$ inches. At the end of the Table are blazoned the Arms of the Wrothlesley family. Autographs, "Th: Wrothlesley" and "liber Robert Boys 3s." On a fly-leaf at the end of the

⁽¹⁾ "Situé dans le flambourg Saint Jacques à Paris."—*Les Mss. Franc.* vol. i. 55.

⁽²⁾ As an expression peculiar to Jean Faron we notice the phrase (entirely wanting in Jehan de Vignay) "vn homme Joly sans justice," which is used in chapter I. to describe the character of King Emmerodach. It is thus englisht by Caxton "a Joly man without justice."

volume is a list in writing of the 15th Century, of "The names of the bancretts made at the battell of Stooke by side Newerke upon Trent the xvj of june the ijde yer of Harry the vij." ⁽¹⁾ A former owner, who has scribbled over many of the leaves, thus shows his Name in an Acrostic,—

I n word & eke in dede
O bey thy liuinge lorde
H in serue with feare and drede
N amely whiche is thy god

W ithin thy hearte & minde
I udge no euill of thy freinde
L oue god wth all thy hearte
S o shalte y^e not fele y^e smarte
O f goddes most cruell rodde
N euer put thy truste from God
Finis quod Willson.

2. THE SAME. *Grenville Library*, (No. 10543).—*Imperfect*. The Table and the last leaf have been supplied in fac-simile. Very fine, clean, and large. Measurement, $11 \times 8\frac{1}{2}$ inches.
3. CAMBRIDGE. *Public Library*, (A.B. 10. 30).—*Imperfect*, wanting 5 leaves in various parts of the book. Clean, and free from manuscript disfigurements. Measurement, $10\frac{1}{8} \times 7\frac{5}{8}$ inches. From Bishop More's Library.
4. OXFORD. *Bodleian*.—*Imperfect*, wanting the last leaf. Clean. Measurement, $10 \times 7\frac{1}{2}$ inches. Bound with "The Recuyell," and on the back in old lettering "CAXTON'S WORKS." Belonged to James Bowen, of Shropshire, in 1746, who bequeathed it, 1750, to this library.
5. DUKE OF DEVONSHIRE.—*Imperfect*, wanting the 3rd and 8th leaves, both, however, being supplied in facsimile; the first and last folios are mounted. Slightly stained, but free from manuscript notes. Measurement, $10 \times 7\frac{5}{8}$ inches. Obtained from the collection of Roger Wilbraham.
6. EARL OF PEMBROKE.—*Perfect*, but on weak and stained paper. Measurement, $10\frac{1}{4} \times 7\frac{7}{8}$ inches.
7. EARL SPENCER.—*Perfect*, clean, and unusually large, with a few manuscript notes in the margins. Measurement, $11 \times 7\frac{3}{4}$ inches. Purchased in 1811, through Dr. Dibdin, from the Chapter of Lincoln Cathedral, to whom it had been bequeathed by Dean Honeywood. ⁽²⁾
8. H. CUNLIFFE, ESQ.—*Imperfect*, wanting the first two printed leaves, two near the end, and the last two. Washed. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches. From the Alchorne and Ingils Libraries

⁽¹⁾ See also Cotton MS. Julius B., xii., fol. 27.

⁽²⁾ Dibdin's *Literary Reminiscences*, vol. i, page 489.

9. J. HOLFORD, Esq.—*Perfect*, and in its original binding. Slightly discolored, and with few manuscript notes. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches. The book-plate of Sir Henry Mainwaring, Bart., of Peover Hall, is inside the cover, and on a fly-leaf, in manuscript, "Ex dono Thomæ Delves, Baronett, 1682." A perfect copy was sold in that year at R. Smith's sale.

SALE PRICES.						
Year.	Sale Lot.	Seller.			Amount. £ s. d.	Purchaser.
1682	92	R. Smith (p.)	0	13	2	—
1743	III. 4018	Earl of Oxford				Osborne, Bookseller.
	V. 1702	Ditto				Ditto.
1773	2296	J. West	32	0	6	George III.
a 1813	166	S. Alchorne (i. 6 L.)	54	12	0	J. Inglis.
1819	974	White Knights (i. 2 L.)	42	0	0	Duke of Devonshire.
a 1826	597	J. Inglis (i. 6 L.)	31	10	0	Lord Audley.
1837	494	Sir H. Mainwaring	101	0	0	J. Holford.
a 1855	610	Lord Audley	60	10	0	H. Canliffe.

The following quotation from "The Antiquary," by Sir Walter Scott, looks so much like a true bibliographical anecdote that I am tempted to quote it, although not a single statement is founded on fact:—"Davy Wilson, commonly called Snuffy Davy, bought the Game of Chess, 1474, the first book ever printed in England, from a stall in Holland for about 2 groschen or twopence of our money. He sold it to Osborne for £20 and as many books as came to £20 more. Osborne resold this inimitable windfall to Dr. Askew for 60 guineas. At Dr. Askew's sale this inestimable treasure blazed forth in its true value, and was purchased by Royalty itself for One hundred and seventy pounds."

No. 3.—LE RECUEIL DES HISTOIRES DE TROYES. *Composé en l'an de grace 1464. Folio. Without Printer's Name, Place, or Date. (1476?)*

COLLATION.—*Book I*, twelve 5^{ms} = 120 leaves, of which the first and last are blank. *Book II*, eight 5^{ms} and one 3ⁿ = 86 leaves.⁽¹⁾ *Book III*, eight 5^{ms} = 80 leaves. *Total*, 284 printed and 2 blank leaves.

TYPOGRAPHICAL PARTICULARS.—Type No. 1 only is used. The lines for the greater part are spaced out to one length, being more even in this particular than the two

(1) Dr. Dibdin gives 85 leaves, which is an error.—*Typographical Antiquities*, vol. i, page 8. M. Bernard is also incorrect in stating the total number of printed leaves to be 285.—*L'Origine de l'Imprimerie*, vol. ii, page 302.

English books in this type. A full page has 31 lines; without signatures, numerals, head-lines, or catchwords. A space, 2 to 4 lines in depth, has been left at the commencement of each chapter for the insertion of an initial, a small director being in some places printed in. Unlike the English edition, the whole of the work is printed with black ink.

The Text begins thus on the second recto, a blank leaf commencing the volume :—

**Çy commence le volume Intitule le recueil des histoires
de troies Compose par venerable homme raoul le seure
prestre chappellain de mon tresredoubte seigneur Monsei-
gneur le Duc Phelippe de bourgoigne En lan de grace.
mil .cccc . lxxiii . : .**

Immediately underneath this, with space for an initial **Q**, 7 lines in depth, but without a director,

**Quant Je regarde et congnois les oppini-
ons des hommes nourris en aucunes fin**

The First Book finishes on the verso of the 119th⁽¹⁾ leaf—a full page—with

les nobles labours de hercul Ja encōmences./- Fin. i. liure.

Then a blank leaf, the Second Book following on the next recto,

**c p commence le second liure du recueil des histoires de
trope qui parle des prouesses du fort hercules .**

Finishing on the 206th recto,

**l'apne femme du noble roy menelaus de grece Comme cy
apres sensuit :**

And wanting 4 lines of a full page. The verso blank. On the 207th recto is a proleme of 20 lines, by the compiler, Raoul Lefevre, introducing the Third Book, which commences on the same page.

The Text ends thus at 286th verso :—

**antiphon le roy estoris le roy prochenor et le roy obtomes.
: : Explicit : :**

By whom and the date when this volume was printed have already been discussed in Vol. I ch. v. We will, therefore, at once proceed to its literary history.

MANUSCRIPTS.—*British Museum*, Reg. 17 E II. "Hercules." Under this title are comprised all three books of "Le Recueil," but without prologue, epilogue, or

⁽¹⁾ Dr. Dibdin says 117th, which is incorrect, as there are 118 printed leaves, without counting blanks.—See *Bibliotheca Spenceriana*, vol. iv, page 174.

colophon.⁽¹⁾ *Imperial Library, Paris.*—Four copies, Nos. 6737, 6896, 6897, and 6897³, of which the first, illustrated with 44 miniatures, is the finest, having been written for Louis de Bruges, whose Arms are frequently seen in the illuminations. No. 7138, in the same library, contains the first two books only, and bears the following remarkable title: "Cy commence le recueil des troyennes ystoires translâté du latin en francois par messire Guillaume de Failly,⁽²⁾ évesque de Tournay et abbé de Saint-Bertin, en la ville de Saint-Omer en Flandres. Au commandement de très redoubté prince monsieur Phelippe duc de Bourgogne," &c.

REMARKS.—The history of the Trojan War, a favorite subject for several centuries with European writers, was the foundation of numerous Romances. Of these the chief were the apocryphal history by Dares Phrygius, a Trojan Priest, celebrated by Homer; the account of the same war by Dictys Cretensis, a supposititious historian; and the History of the Siege of Troy by Guido de Colonna, a native of Messina in Sicily, who wrote in the 13th Century.⁽³⁾ The rise of these histories, their growth under the editorial care of successive scribes, the incorporation of incidents from other Romances, and their final development in the compilation of "Le Recueil des Histoires de Troye," form a curious and typical example of this class of literature.⁽⁴⁾ According to the unanimous testimony of all printed editions and all manuscripts of the complete work, "Le Recueil" was the composition of Raoul Lefevre, Chaplain and Secretary to Philippe le Bon, Duke of Burgundy: but in the manuscript No. 7138, noticed above, the first two books are attributed

⁽¹⁾ More full particulars of this curious manuscript, which is noticed by Mr. Douce, in his "Illustrations of Shakspeare," p. 354, may be interesting. It is on fine vellum, beautifully written and illuminated, having the Royal Arms of England on the first leaf in each book. A Table of seven leaves, in which, however, the chapters are not numbered, opens the book. "Cy commence la Table des rubriques du liure nomme Hercules." On folio I, under an illumination, the Romance begins, "Tous les filz de Noe espars p' les climats," thus englisht by Caxton, "At what tyme alle the children of Noe were sprad bi the climats." The First Book ends "Et ainsi fut Troyes destruite la premiere fois / pourquoy je metteray fin a ce premier liure," &c. In Book II the first eight lines of explanatory matter, in both French and English printed editions, are here omitted. This book ends "Cy fino le second liure Dercules." Book III commences "Les deux liures precedes nous a layde de dieu auoir traitte des deux premieres destructions de troyes, &c. Ending "Et a tant fine ce present liure nomme hercules." The title of "Hercules," which appears attached to each of the three books, is difficult to explain, as they contain the text (and that only) of the work so celebrated throughout Europe as "Le Recueil des histoires de Troyes." Hercules indeed figures largely in the first two books, but in the third is not even mentioned. Another curious fact about this manuscript is, that whereas all the other known manuscripts have prologues or epilogues attributing the composition to Raoul le Foivre, this contains the text only of the Romance, which with a few immaterial exceptions is the same as that attributed to Lefevre; not so, however, the Rubrics at the head of Chapters, which in all cases are quite different in verbiage but not in sense, and in several cases are omitted altogether.

⁽²⁾ The name "Guillaume de Failly" is evidently a clerical error for Guillaume Fillastre, who was first a Monk of St. Benoît & Chalons-sur-Marne; then Abbé de St. Thierry de Rheims; Bishop of Verdun in 1437, translated to Toul in 1449, and Bishop of Tournay in 1461. He was Chancellor of the Order of the Golden Fleece, and *Secretary to the Duke of Burgundy* for many years. He died in 1473 at Ghent, leaving behind him several original works.

⁽³⁾ Manuscripts of these Romances are common. In the British Museum there are:—*Dares*, Harl. 641. Cotton, Claud. B. vii, and Vesp. xxv. *Dictys*, Harl. 3514. *Guy de Colonna*, Harl. 51. Arundel 99, Reg. 13, C xii.

⁽⁴⁾ See Warton's *History of English Poetry*, and Dibdin in *Typ. Ant.*

to Guillaume Fillastre. And this is remarkable—that Lefevre succeeded Fillastre (who was a voluminous author) in the office of Secretary to the Duke. Probably finding his predecessor's history unfinished, he took it up, and after adding Book III, issued the whole under his own name. In that age a similar course was by no means uncommon, nor was it an infringement of any recognised literary right: we can hardly, therefore, with M. Paris, call it (even if true) "*une grande fraude littéraire*." On the other hand, several copies were issued with the name of Lefevre while Fillastre was yet alive, and Caxton, who was contemporary with both writers, ascribes the *whole* work to Lefevre. Nor is there any noticeable variation in style between the two portions, as might be expected if composed by two authors; indeed, the style of "*Le Recueil*" is the same as that of "*Les fais du Jason*," an acknowledged work of Lefevre.

Steevens asserts that Shakspeare derived the greater portion of his materials for the play of "*Troilus and Cressida*" from Lydgate's metrical composition, "*The last destruction of Troy*;" but Douce, in his "*Illustrations*," is far nearer the truth in tracing the incidents employed by our great Poet to Caxton's translation of "*Le Recueil des Histoires de Troye*." The latter was popular, and frequently reprinted long after Lydgate's laboured metre had become antiquated.

EXISTING COPIES.

1. BRITISH MUSEUM. *General Library* (C. 21. d.)—*Perfect* In unusually fine condition. Purchased by the Trustees, in 1844, for £200, of M. Libri. It is clean, and almost free from manuscript notes. Measurement, $10\frac{7}{8} \times 8$ inches.

2. *The same*.—Another copy. (C. 12. c.) *A large Fragment*, consisting of the Second Book in good condition, wanting two folios near the end. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches. Note here the catchwords which appear in manuscript at the foot of the first five rectos of each quinternion: they were inserted for the same purpose as signatures, and in some cases, as was intended, have disappeared under the knife of the binder.

3. PARIS. *Imperial Library*.—Slightly *imperfect*, wanting 32nd leaf in Book II, and having leaves 71 and 72 in the same book transposed after 78. A portion of the 51st leaf in Book III is also wanting. In very fine condition; was purchased at Brussels in the early part of this Century by M. de la Serna for 150 francs. Measurement $10\frac{3}{4} \times 7\frac{3}{4}$ inches.

4. HER MAJESTY, *Windsor Castle*.—Made *perfect* with a few leaves presented by the Duke of Roxburghe to George III. This volume, a present from Jacob Bryant, was among the few books retained by George IV when the Royal Library was made over to the Nation. A manuscript note states that it formerly was the property of Joseph Ames, the Bibliographer, who has inserted a leaf of the English edition between

folios 8 and 9 for the sake of comparing the types. It is well printed, of good size, clean, and free from manuscript disfigurements. Measurement, $10\frac{1}{2} \times 7\frac{3}{4}$ inches.

5. EARL OF ASHBURNHAM.—*Imperfect*; formerly in Earl Spencer's Library, who obtained it at the Roxburghe sale. It wants now leaves 30 to 60 inclusive, 139th and 148th, the beginning and end being perfect. It is in very good condition, clean, and free from manuscript notes. Measurement, $10\frac{5}{8} \times 7\frac{3}{4}$ inches.

6. EARL SPENCER.—*Perfect*. Without the original blanks, otherwise in the finest possible condition, and uncut; clean, and free from manuscript notes. Purchased at Watson Taylor's sale, 1823. Measurement, $11\frac{1}{2} \times 8\frac{1}{2}$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1760 ...	820 ...	Jos. Ames (i. 11 l.)	2 12 6	J. Bryant.
a 1794 ...	799 ...	Payne, Bookseller (i. 22 l.)	5 5 0	Duke of Roxburghe.
a 1812 ...	6301 ...	Duke of Roxburghe (i. 33 l.)	116 11 0	Earl Spencer.
1823 ...	II. 998 ...	G. Watson Taylor (p. & uncut)	205 16 0	Earl Spencer.
a 1823 ...	120 ...	Spencer duplicate (i. 33 l.)	73 10 0	J. Dent.
a 1827 ...	II. 1242 ...	John Dent (i. 33 l.)	36 10 0	P. A. Hanrott.
a 1833 ...	III. 2063 ...	P. A. Hanrott (i. 33 l.)	27 0 0	Earl of Ashburnham.
1844 ...	— ...	M. Libri (p.)	200 0 0	British Museum.

No. 4.—LES FAIS ET PROUESSES DU NOBLE ET VAILLANT CHEVALIER
JASON. *Folio. Without Printer's Name, Place, or Date.*
(147-?.)

COLLATION.—Sixteen 4^{as} and one 3^a = 134 leaves, of which the first and last two are blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page nor colophon. The Type used is No. 1 only. The great majority of the lines are fully spaced out, agreeing in this respect more with the French editions of "Le Recueil" and the "Psalmes" than the English "Recuyell" and the "Chess Book." Full lines measure 5 and 5½ inches. 31 lines to a page. Without signatures, numerals, head-lines, or catchwords.

A blank leaf commences the book; at the head of the succeeding recto, with space for a 4-line initial, and director,

The Text begins thus:—

I
A galice de mon engin flotant na pas long
temps en la parfondeur des mers du plusieurs
anciennes histoires ainsi comme Je vouloie me-
ner mon espreit en port de repos / soudainement
s'apparu au pres de moy une nef conduitee par ung homme

This, the Author's prologue, finishes with 8 lines on the verso, the remainder of the page being blank :—

comme cy apres sera plulaplain et bien au long declaire.
 Sy presente mon petit liure anbit trefhault / trespuisant
 et trefredoubte princee le duc de bourgogne de lotrik et de
 brabant non presumant mon Ineloquence / Mais presen
 tant mon trefhumilie seruice Indigne.

Cy fine le prologue du liure contenant les fais et proesses
 du noble et baillant cheualier Jason comme Il pourra ele
 rement apparoir en l'histoire qui ensuit.

The History commences on the next recto, or the 2nd printed leaf, with space for a 6-line initial, with director :—

a Bienement les Rois et les Princes de
 haulte felicite attendoient quant la leur se
 mence leur apportoit generacion / Mais
 quant ace ne paruenoient quelque proespe
 rite quilz eussent leur vie estoit trauersiee
 de continuel regret / Et visitoient temples
 et oracles Jusques ala continuation de leurs Jours ou Jus-

The Text ends on the 131st printed leaf, verso,

temps / Pendant lequel Ilz desquierent ensemble en grant
 amour et concorde et oront plusieurs moult beaultz enfans
 qui regneret apres eulx dont Je nay trouue quelque histoire
 ou sentence / Et pour ce Je fineray ceste histoire atant pris
 ant a mon deuant dit trefredoubte seigneur / Et atous ceulx
 qui le contenu de ce present volume liront . ou orront lire .
 quil leur plaise de grace excuser autant que mon petit et ru
 de engin na seu touchier ne peu comprendre 2cf . :

Explicit

MANUSCRIPTS.—There does not appear to be a copy in the *British Museum*. The beautifully illuminated example in the *Imperial Library, Paris*, No. 6953, is peculiarly interesting from having been executed for that celebrated patron of literature, Louis de Bruges, whose name in the epilogue is a substitution for that of the Duke of Burgundy. (See *Les Manuscrits François*, vol. ii, page 336.)

REMARKS.—Caxton, in the preface to his English version of Jason, informs us that the original was a previous production by the Author of "Les Histoires de Troye," and therefore, according to him, by Raoul Lefevre. But the name of Guillaume Fillastre is associated with the compilation of "Les Histoires de Troye" (See *ante* page 14), and it is remarkable that Fillastre wrote also a very elaborate treatise on the "Six Fleeces,"⁽¹⁾ the first of which he entitled "Jason;" but this is a work differing entirely from that under review, being a treatise upon the Virtue of Magnanimity. We have, therefore, no reason for doubting that Lefevre wrote "Les fais du Jason."

The existence of this edition was first made known in England by a letter from M. Van Praet to Dr. Dibdin, who sent an account of it to the "Gentleman's Magazine" for July, 1812.

Contradictory opinions are held as to the Printer by whom, the time when, and the place where, this work was printed. Bernard attributes it to Ulric Zel of Cologne, about 1470, under the direction of the Duke of Burgundy; while Brunet, Van Praet, and the English Bibliographers claim it for Caxton at the same place. The question has been fully discussed in the first volume of this work, where evidence has been adduced to show that the production of *all* the books printed with these types must be traced to Mansion, either alone or assisted by Caxton. We will only therefore remark, with reference to this work and the "Meditations," that the even length of the lines proves them to be later productions than those in which the lines are more uneven; and this again is plain evidence that if these two works were printed by Mansion (as doubtless they were) it must have been after 1478; but if we attribute them to Caxton, we must suppose him to have forsaken his own establishment at the Red-pale, in or after the year 1480 (being the period when he first adopted the practice of making

⁽¹⁾ Consult *Les Mss. Franc. &c.*, vol. i, page 269; vol. ii, pages 336-340. From the second illumination in the manuscript of Fillastre here noticed, we learn the titles and something of the design of his great work on the Six Fleeces. They were, "Jason" (Magnanimity), "Jacob" (Justice), "Gideon" (Prudence), "Moses" (Fidelity), "Job" (Patience), and "Otoniel" (P) (Clemency). M. Paris supposes that the first two only were composed, when the death of the Author stopped further progress; but he was evidently unaware of a third which exists in the Royal Library of Copenhagen. "*Le Catalogue des Manuscrits Français du moyen âge de la Bibliothèque de Copenhagen*," par M. Abraham includes 800 books printed *ante* 1480, and 20,000 manuscripts; among the latter is "*L'Histoire de la Toison d'Or*," by Guill. Fillastre, which includes "Jason," "Jacob," and "Gideon." The first two are well known, but the last is unnoticed by M. de Reiffenberg (*Histoire de la Toison d'Or*, page 13), as well as by M. Paris. "*La Toison de Gideon*" commences thus:—"Tres excellent et tres reuerend prince et mon tres redouté Seigneur qui en resplendeur de vertus et de puissance reluisiez et qui à œuvres vertueuses appliquez vostre excellent engin comme la haultesse & dignité de vos tres nobles principautés requierent. Pour ce que vous comme chief et souverain du tres noble ordre de la Thoison d'Or auez commandé a moy Guillaume euesque de Tournay escrire des six thoysons dont par la sainte Escripiture en diuers pas . . . Maintenant est a parler de dame Prudence de laquelle par la grace et ayde de Dieu nous ferons le tiers Bure qui sera de la thoison de Gedeon."—See *Journal des Savans* for July, 1846. A manuscript of the Second Golden Fleece on "Justice" is in the British Museum (Reg. 19, A. vi.)—"compile par reuerend pere en dieu Guillaume euesque de Tournay."

his lines of an even length), for the purpose of printing abroad what he had every facility for printing at home.

EXISTING COPIES.

1. ETON COLLEGE.—*Perfect*. An exceedingly fine copy, being beautifully clean, free from manuscript notes, and uncut, with the blank leaf at the beginning. Measurement, $11\frac{1}{2} \times 8\frac{1}{4}$ inches. Bequeathed in 1799 by Anthony M. Storer, Esq., of Purley Park, near Reading. As regards printing, paper, and condition, this volume is without exception the finest copy extant of books printed in this type.

2. PARIS. *Imperial Library*.—*Perfect*, wanting only the blank leaf at the beginning. Clean, and free from manuscript notes. Measurement, $11\frac{1}{2} \times 8\frac{1}{4}$ inches. Purchased for this library in 1808, for 2 louis, by M. de la Serna, from a stranger, who had obtained it for half that sum.⁽¹⁾ Van Praet describes it as being then, together with a printed work of Colard Mansion, entitled "Le Quadrilogue d'Alain Chartier," bound between veritable boards,⁽²⁾ and having a note upon the first page, in manuscript of the same age, *Desen boeck, hort toe licken van Bansen*: or, "This book belongs to Lisette van Bansen."

3. THE SAME. *Library of the Arsenal*.—*Imperfect*, wanting the 8th leaf, which is supplied in manuscript. Several ragged and torn leaves. Formerly in the library of the Duc de la Valliere, which was purchased by the Count d'Artois. Afterwards in the possession of M. de Baulmy, who founded this collection.

No record of any public SALE can be found.

No. 5.—MEDITATIONS SUR LES SEPT PSEAULMES PENITENCIAULX.
Folio. Without Printer's Name, Place, or Date. (147-?)

COLLATION.—Three 4th and one 5th = 34 leaves, of which the last only is blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The only Type used is No. 1. The lines are for the most part fully spaced out, though now and then there is a deficiency in this respect, which only occurs, however, on the verso of the folios, the recto throughout being fully spaced. This peculiarity is observable to a greater or less extent in all the French books printed in this type. The full lines measure 5 inches, and 31 make a full page. There are no signatures, folios, nor catchwords. Space is left, with a director, for the insertion of 3-line initials.

⁽¹⁾ Dibdin's *Bibliographical, &c. Tour in France and Germany*, vol. ii, page 103. 8vo. 2nd edition. 1829.

⁽²⁾ *Notice sur Colard Mansion*, page 37. 8vo. Paris, 1829.

The Text begins on the first recto, with space for a 3-line initial I, with director,

I Un braye penitance est comme aucune eschielle
par laquelle l'omme percheur qui selon la parabole
de leunangille descendy de Jherusalem en Jherico
mona de rechief de Jherico en Jherusalem / cest avision de

This introduces, on the 3rd recto, 7th line,

La premiere meditation sur le premier pseaulme peniten-
cial qui commence / domine ne in furore tuo arguas me ne
que in ira tua corripas me .

The Text ends on the 33rd verso, with a full page, followed by a blank leaf,

exultacion de l'esse spirituelle / Puis encores sil te plaist
me donne que par ce septennaire des pseaulmes de peniten-
ce lesquelz correspondent aux sept affectz de l'omme prins
pour les sept degrez de l'eschielle de penitence Je puisse mon-
ter et paruenir atop en celle tant glorieuse cite de Jherusa-
lem en laquelle tu habites et te offrir avec les sains et be-
neurez le sacrifice de loenge sans fin / Amen

REMARKS.—This work is a translation from the original Latin of Cardinal Pierre d'Ailly, entitled, "Meditaciones Circa Septem Psalmos Penitenciales." It was composed about the end of the 14th Century, and translated shortly after into French, but by whom is uncertain, although, from the style, it is supposed by several of his biographers to have been from the pen of the Cardinal himself. It has been attributed to Antoine Belard, but on insufficient grounds, as his version, printed at Lyons, 1542, was a much later production. The Cardinal was the Author of about 42 works, which were very popular in their day. There does not appear to be any copy in manuscript either of the Latin or French versions of the "Meditations" in the Bib. Imp., Paris, nor in the various collections of the British Museum. In 1483 it was printed in Latin by Ant. Cayllant. A printed copy of the 15th Century, and of German workmanship, but without place or date, is in the British Museum. It begins, "Incipiunt deuote meditationes Circa septē psalmos penitenciales per reuerēdissimum christo patrē dñm Petrum de Ayliaco, Cardinalem," &c., and agrees with the French translation. Another edition bears date, "Impressi argētine anno dñi .m. ccccxc." It was also reprinted in the "Orthodoxographia." Basil, 1555. The Commentary on the Penitential Psalms, printed by Wynken de Worde, was the composition of Bishop Alcock, and entirely differs from this.

Pierre d'Ailly,⁽¹⁾ of poor but intelligent parents, was born at Compiègne in 1350. His father, Colard d'Ailly, at the cost of many personal privations, managed to procure for his son a sound elementary education. The aptitude and talents displayed by the young Pierre obtained for him at an early age a Bursar's appointment in the College of Navarre, Paris, even then one of the most famous in Europe. In 1372 the name of Pierre d'Ailly, then twenty-two years of age, appears for the first time in the College Records in the class of "Théologiens." He now embraced with ardour the opinions of the "Realists" against the "Nominalists," and wrote and declaimed publicly. He also made himself master of the philosophy and science of his age, and composed several treatises on Astronomy, a study to which he was much addicted, as well as upon metaphysical subjects. At the age of twenty-five he is described as being the greatest discoverer, the best tutor, and the most skilful debater of his time. In 1380 the University of Paris conferred upon him the degree of Doctor; and in the succeeding year he delivered his famous oration on the healing of the Papal schism which at that time was shaking Christendom. It was probably this display, made before the Due d'Anjou, then Regent of France, and the greatest nobles of the court, which procured him the benefice of Noyon, a post he held till 1384. In this year he was recalled to Paris to take the Grand Mastership of the College of Navarre, where only twelve years previously he had been studying as a pupil. Here Pierre d'Ailly laboured hard for the good of his alma mater, which now reached its highest fame as a seat of learning. At this period too his renown was much increased by his successful pleadings before Pope Clement VII against the novel doctrine of the Immaculate Conception of the Virgin Mary. In 1389 he was elected Chancellor of the University of Paris, as well as Confessor and Almoner to the young king, Charles VI. Here, already versed in Church politics, he became initiated in Court mysteries, and, by a happy mixture of wisdom, wit, and polished manners, greatly increased his fame and power. In 1391 he succeeded Louis d'Orléans as Archdeacon of Cambrai, a position he occupied for four years. In 1394, the Canons of La Sainte Chapelle having become very neglectful of their duties, he was appointed to the responsible office of "Treasurer," in which capacity he initiated some sweeping reforms. The year 1396 saw him, after much opposition from the Duke of Burgundy, in the arduous office of Bishop of Cambrai, in which his firmness and prudence surmounted the difficulties by which he was surrounded, and exercised the most happy influence in his diocese. His favours and patronage were conferred on those most worthy by their zeal and abilities to receive them, and he was especially anxious to avoid even the appearance of simony. In 1411 he was chosen Cardinal, and it must have been about this

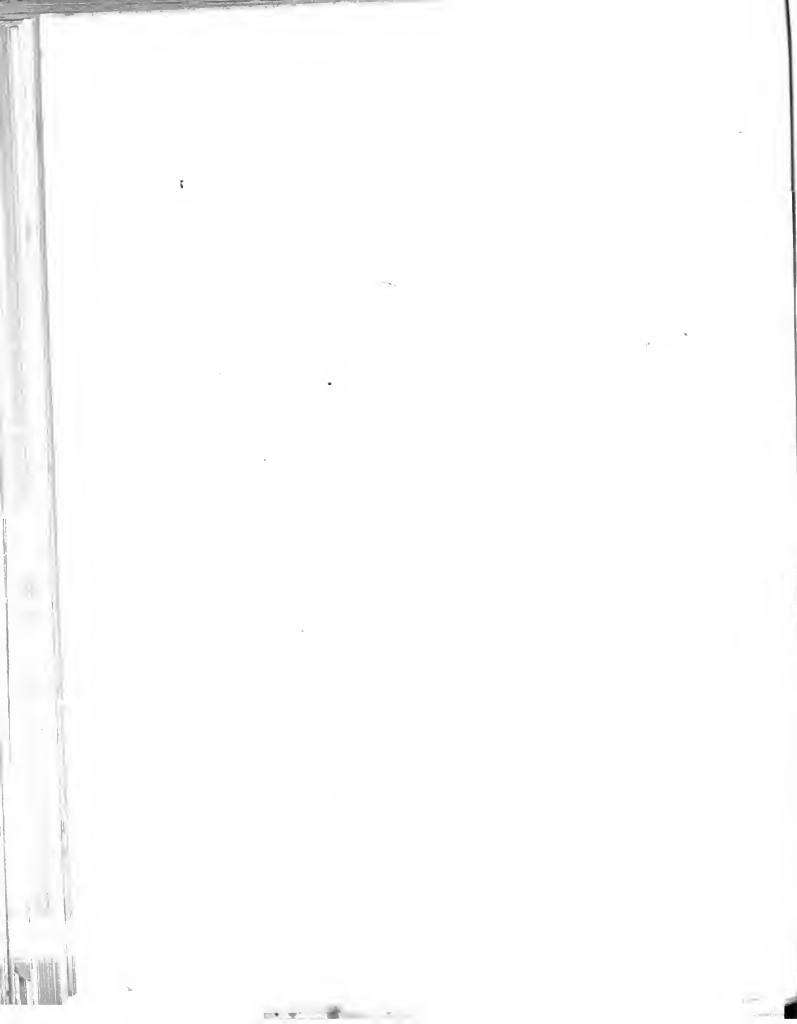
(1) The number of variations to be found in the orthography of *Pierre d'Ailly's* name are almost equal to those of *Wojanek de Worde* already noticed (vol. i, page 57). The following may be taken as a sample:—*Ailly, Aillaco, Alliac, Alico, Alyco, Eliaco, Ayliao, Haliaco, Alliao, Alliac, and even Alciac and Arliac.*

period that he gave to the world his "Meditationes Circa Septem Psalmos Penitentiales," upon which the present article is founded. He distinguished himself at the Councils of Pisa and Constance, and was President of the Session at which John Huss was condemned to be burnt. He died in the height of his fame in the year 1420. For a most interesting life of this celebrated Prelate the reader can refer to an article in the *Mémoires de la Société d'Emulation de Cambrai* for 1825, written by M. Arthur Dinaux, and entitled "Notice historique et littéraire sur le Cardinal Pierre d'Ailly."

The typographical history of this book has been already fully discussed in Vol. I, chapter v. To the remarks there made the reader's attention is directed, as well as to the statements in the present volume when describing "Les fais du Jason," a work with which this, in a typographical sense, is intimately associated. It will be sufficient to state here that there seems good reason for attributing "Meditacions" to the Press of Colard Mansion of Bruges, at a period not earlier than 1478.

The only EXISTING COPY at present known was discovered in the General Library of the British Museum, in 1841, by Mr. J. Winter Jones, bound up with "Les quatre derrenieres choses." It is *perfect*, in an excellent state of preservation, clean, and free from all disfigurements. It has the final blank-leaf, the verso of which is covered with quotations in the handwriting of the 15th Century. These quotations are extended over the first recto (which is also a blank) of the book mentioned above as being bound up with it. Measurement, $11\frac{1}{2} \times 8$ inches. It was one of the old Royal Library books, imperfectly catalogued. For an article on both works, from the pen of Mr. Jones, see *Archæologia*, vol. xxxi, page 412.

A
LIST OF BOOKS PRINTED
IN
TYPE No. 2.



No. 6.—LES QUATRE DERRENIERES CHOSES ADVENIR. *Folio. Without Printer's Name, Date, or Place. (147-?)*

COLLATION.—Nine 4th = 72 leaves, of which the first only is blank.

TYPOGRAPHICAL PARTICULARS.—Type No. 2 only is used. The lines are of very irregular length, but, when fully spaced out, measure 5 inches; 28 lines to a page. Without signatures, folios, or catchwords. Space is left at the commencement of every chapter for the insertion of a 3 or 4-line initial, with director. Commencing with a blank leaf the table follows on the 2nd recto, the first 3 lines being in red ink.

The Text begins:—

*Ce present traictie est diuise en quatre parties principa
les: Desquelles chascune contient trois autres singuli
res parties en la fourme qui sensuit:*

The Table ends with 8 lines on the verso, under which immediately follows the title to the prologue in one red line.

Cy commence le prologue des quatre choses derrenieres:

Then the prologue itself, with space for a 4-line initial *¶*, with director.

Emorare nouissima et in eternū non peccabis

At the foot of the third recto,

*Cy fine le prologue de la premiere des quatre
derrenieres choses aduenir:*

The verso is blank. On 4th recto, at head of page, in red ink,

*Cy commence la premiere partie des quatre derrenieres
choses qui sont a aduenir:*

The Text ends on 72nd verso:—

*qu'ilz pourueussent aux choses derrenieres / dont la frequēte
memoire et recordacion sapelle des pechiez a culpe aux ver
tus et conferme en bones oeures / par quoy on paruiet a
la gloire eternelle : Amen*

*Explicit liber de
quatuor Nouissimis*

An important typographical peculiarity in this work is the mode in which the Printer has employed red ink for the title-lines of Chapters. As will be seen by reference to Vol. I, where the *modus operandi* is explained, and illustrated by a facsimile page (Plate VII) from this very book, the red ink *overlies* the black. This curious and primitive practice is not seen in any books except that under notice, and those printed by Colard

Mansion of Bruges. Another typographical characteristic which intimately connects this book with those printed in Type No. 1 is the existence of two small holes on the outer margin of each leaf, made by *points* in use by the Pressman. These, it should be noticed, occur in all the works for which Type No. 1 was used, but in none, except the present, printed with Type No. 2; nor indeed in any English printed books. Again, we find among the undoubted first issues of the Press at Westminster that the books in folio, such as "The Life of Jason," "Dictes," "Canterbury Tales," "Cordiale," &c., have all 29 lines to the page, while "Les quatre derrenieres choses" has but 28. On taking, however, the actual measurement, it will be seen that the depth of the page is exactly the same as in the Type No. 1 books. Evidence has been already produced to show that the five books in Type No. 1 were printed in Bruges by Colard Mansion alone, or assisted by Caxton, and to the same source we have no hesitation in ascribing "Les quatre derrenieres choses."

MANUSCRIPTS.—In the British Museum (*Royal 19 C iii*), there is a beautiful copy on fine vellum, evidently the work of a Flemish artist, in the 15th Century. It begins "Cy commence le prologue des quatre derrenieres choses qui sōt a venir." The first chapter is headed by a representation of two bishops, with two attendants—one of the bishops is transcribing a volume with a quill pen. The text is the same as our printed book, and has, like that, red-ink headings to every chapter. The Imperial Library, Paris, also possesses a very beautiful copy (No. 7310), rich in illuminations, which was executed for that celebrated patron of literature, Louis de Bruges. The manuscript "Traicte des 4 choses dernieres" in the British Museum (*Royal 16 E II*), is entirely different to this, beginning "In omnibus operibus tuis memorare nouissima tua et in eternum non peccabis, &c. A ses treschers freres & seurs en dieu," &c.

REMARKS.—The title, "De quatuor novissimis," was applied to many religious treatises of the 14th and 15th Centuries; and so many Latin manuscripts of distinct works have come down to us that it is difficult to distinguish between them; nor were the early printed editions less numerous, Hain, in his "Repertorium Bibliographicum," giving the titles of twenty-one editions printed in the 15th Century. They all agree, however, in one particular, viz: that no copy gives the name of its Author. The Latin original of the present work is attributed to Denis de Leeuw, natif de Rikel, who died in 1471: it was printed at Antwerp about 1486. Early French anonymous versions were also very numerous, and it is fortunate that a manuscript in the Royal Library, Brussels, has preserved the name of the Author to whom we are indebted for the present translation. It bears the following colophon: "Cy fine le traittie des quatre dernieres choses, translâté de latin en francois par Jo. Mielot l'an de grace mil cecc liij."

The name of Jean Mielot, Author, Translator, and Secretary to Philip, Duke of Burgundy, is little known, although he was the translator of at least twenty-three

different works, the titles of which, as they have not hitherto been collected, are given in a note below.⁽¹⁾ Philippe le Bon, as is well known, employed many Secretaries for the purpose of adding to the treasures of his library by translations, collations, commentaries, &c. In this way were employed Guy d'Angers, David Aubert, de Hesdin, Droin Ducret, de Dijon, and others. They brought into use that peculiar style of writing termed "grosse bâtarde," which, at a later date, Colard Mansion took as a pattern for

(1) The following List of Works translated by Jean Mielot, has been compiled from "*Le Bibliophile Belge*;" "*Notice sur Colard Mansion*;" "*Les Mss. François*, by M. Paris;" and "*Descrip. des Mss. François du moyen âge de la Bib. Roy. de Copenhague*," by M. Abraham.

1. Traicté des loenges de la vierge Marie, traduit du latin en François par J. Mielot en 1438.—Bib. Imp., Paris.
2. Debat de vraie noblesse entre scipion, et C. flaminus, composé par Bonne Surme de Pistoye, par ordre de Philippe duc de Bourgogne, et trad. par Jean Mielot en 1449.—Bib. Roy., Bruxelles. Printed in French by Colard Mansion, and in English (see "Tullo") by William Caxton, 1481.
3. Debat de l'honneur.....entre trois cheualereux princes.....trad. en clair François.—Bib. Roy., Bruxelles.
4. Vie et Miracles de saint Josse, traduits du latin, par J. Mielot en 1449.—Bib. Roy., Bruxelles.
5. Le Mirroir de saluation humaine, traduit du latin de Vincent de Beauvais en 1448 et 1449, et rimé par Mielot, par ordre de Philippe le Bon.
6. Rapport sur les faits et miracles de saint Thomas l'apôtre et le patriarche des Indes, traduit du latin en François par Mielot, à Bruxelles, en 1450, avec iniatiures.—Bib. Roy., Bruxelles.
7. Le Mirroir de l'Âme pécheresse, par un Chartreux, traduit du latin par J. Mielot en 1451.—Bib. Roy., Bruxelles.
8. Le traitté de quatre dernières choses, translaté de latin en François par Jo. Mielot l'an de grace mil cccc. liij. In-4.—Bib. Roy., Bruxelles This is the original of the printed work, which occasioned this note. See also Brit. Mus. Reg. 19 C iii, and Les Mss. Frano. No. 7310.
9. La science de bien mourir, translaté de latin en François par Jo. Mielot.....achevé l'an 1456.—Bib. Pub., Lille. Translated into English and printed by Caxton.
10. Une brieve doctrine donnée, par S. Bernard.—Bib. Pub., Lille.
11. Le liure de la description de la terre sainte, compilé jadis l'an m. iije xxvij par frere Brochart l'allemand, et traduit par Mielot en 1456.—Bib. Roy., Bruxelles.
12. Sermon sur l'Oraison dominicale; traduit en François par Jean Mielot en 1457, pour le Duc de Bourgogne.—Bib. Roy., Bruxelles.
13. La passion de saint Adrian translaté de latin en François par Jo. Mielot lan mil .cccc. lvij.—Bib. Roy., Bruxelles.
14. Les Moralites, traduites de langage corrompu en clair François, par ordre de Philippe le Bon, et transcrits en 1459 à Lille.—Bib. Imp., Paris.
15. L'Épître d'Otton, par Christine du Pisan, avec des additions par J. Mielot, par ordre de Philippe de Bourgogne en 1460.—Bib. Imp., Paris.
16. Martyrologe, traduit par Jean Mielot en 1462.—Bib. Roy., Bruxelles.
17. La Vie de sainte Catherine traduit du latin en 1467, par J. Mielot, secrétaire de Philippe duc de Bourgogne.—Bib. Roy., Bruxelles.
18. L'Épître de S. Bernard de la règle et maniere comment le message d'un bon hostel doit être prouffitablement gouverné, trad. par Jean Mielot à Lille le 10 octobre 1468.—Bib. Roy., Bruxelles.
19. Traité de vieillesse et de jeunesse, extrait du livre des eschez amoureux et puis converti en langage François par J. Mielot. Escript en 1468.—Bib. Roy., Copenhague.
20. Lettre de Ciceron à son frere, traduit de latin en François par J. Mielot, 1468.—Bib. Roy., Copenhague.
21. Jactitation de ce liure nôme laduis directif pour faire le passage d'outre mer, translaté en cler François par Jo. Mielot, chanoine de Lille.—Bib. Roy., Bruxelles.
22. La Contemplacion sur les sept Heures de la Passion; traduïte du latin en François par Jehan Mielot.—Bib. Imp., Paris.
23. Traite acetique, translaté de latin en François par Jo. Mielot, natif du diocese de Treves.—Bib. Imp., Paris.

his types. Among the Duke's Secretaries one of the most indefatigable was Jean Mielot. He united in himself the qualifications of Author, Translator, and Scribe, as he lets us know in the manuscript, "*Traité de vieillesse et de jeunesse*," now in the Royal Library, Copenhagen. He was born at Gaissart, near Ponthieu, was educated for the Church, and was a Canon of St. Peter at Lille. Many of his manuscripts, still extant, represent him on bended knee offering his works to his Royal Patron.

The only EXISTING COPY known was discovered by Mr. J. Winter Jones, while re-cataloguing a portion of the old Royal Library in the British Museum. It was bound in the same volume as the "*Meditations*," already described at page 19, to which the reader is referred for further particulars. It is in very good condition, large in size, and free from manuscript notes, except on the blank fly-leaf at the beginning, where, among some scribbling, appears "*To my master, Doctor Shorton*." Measurement, $11\frac{1}{2} \times 8$ inches.

No. 7.—PROPOSITIO JOHANNIS RUSSELL. *Quarto. Without Printer's Name, Date, or Place. (147-?)*

COLLATION.—Four printed leaves, the recto of the first and the verso of the last being blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. Only one Type, No. 2, is used. The lines are very irregular in length, a full line measuring 4 inches. A full page has 22 lines, without signatures or catchwords. The speech, which is all in one paragraph, bears evidence of having been printed a page at a time. It commences with a 2-line space for the insertion of an initial, with a small director, and has been reprinted in full by Dr. Dibdin.

The Text begins on the 1st verso:—

**Propositio Clarissimi Oratoris . Magistri Jo-
hannis Russell decretorum doctoris ac adunc
Ambasciatoris xpianissimi Regis Edwardi**
(For the entire page see Vol. I, Plate VII.)

The Text ends with 12 lines on the 4th recto, of which the last three are—

**phare ad dei laudem / et exaltationem fidei xpia-
ne / nostri q3 serenissimi regis robur . solacium re-
uelationem q3 / et gloriam plebis sue . amen**

No MANUSCRIPT copy of this oration appears to be known.

REMARKS.—In the eighth volume of the “*Censura Literaria*,” page 351, appeared the first public notice of this tract, which a glance at the facsimile (Vol. I, Plate vii) will show to be printed with Caxton’s Type No. 2; but, as already seen, those same types were used for “*Les quatre derrenieres ehoses*,” probably at Bruges, by Colard Mansion, and he it was who in all probability was employed, by Caxton himself, to print this tract. Whether this was so, or whether, as M. Bernard believes (see *De l’origine de l’Imprimerie*, vol. ii, page 429), the speech was printed as a first attempt of the Westminster Press, because “*Lord John Russell devait tenir à conserver son discours, comme un témoignage de son honorable mission sur le continent*,” the reader must settle for himself. To me it appears most likely that it was issued at Bruges at no long period after its delivery, and before Caxton’s final departure for England. At that town, both with the subjects of the Duke of Burgundy and the “*English Nation*” there resident, it would secure a good circulation: not so if issued seven years after its delivery in another country.

The history of John Russell and his printed oration, as connected with Caxton, is of considerable interest, although till now little noticed. Wiffen does not mention his name, but Lord Campbell, in his “*Lives of the Lord Chancellors*,” vol. i, reckons him among the ancestors of the Bedford family, notwithstanding the dissimilarity between the Armorial bearings of the two houses.

John Russell, “*Orator clarissimus*,” Bishop of Lincoln and Lord Chancellor, held many offices of trust under three Sovereigns. He was born in the parish of St. Peter’s, Winchester, in the beginning of the reign of Henry VI, and commenced his education there. At an early age he went to the University of Oxford, where he obtained the degree of Doctor of Decrees. In 1449 he was made fellow of New College; was afterwards appointed to a prebendal stall in Salisbury, and in 1466 to the Archdeaconry of Berkshire. On the latter appointment he removed to Court, where he was much noticed by Edward IV. In September, 1467, he was commissioned by the King, together with Lord Hastings, Lord Scales, and others, to conclude a treaty of marriage between the King’s sister Margaret and the Duke of Burgundy. A few months later he was engaged in arranging the trade relationship between this country and Flanders. It was probably then, if not at an earlier period, that he became acquainted with our Printer. His name appears often after this as assisting in the negotiation of various treaties. In February, 1469-70, “*Messire Galiard, chevalier; Thomas Vaghan, Escuier et Tresorier de la Chambre; et Jehan Russell, Docteur en Decret, Arcediacre de Berksuir*,” accompanied by Garter King at Arms, were commissioned by King Edward IV to invest the Duke of Burgundy with the Order of the Garter. On this occasion the oration which forms the foundation of the present article was delivered. The investiture took place at Ghent, and here, if Caxton were present, of which however there is no positive evidence, he would again make acquaintance with John Russell. In 1476, the Archdeacon was raised to the

bishopric of Rochester, and in 1480 translated to Lincoln. In March, 1483, he appeared as "Orator" before Pope Sixtus IV (see *Harleian MS.* No. 433), and was probably in Rome when his Sovereign, Edward IV, who had appointed him one of his Executors, breathed his last. In the short reign of Edward V, he was appointed Lord Chancellor, to which office he was re-appointed by Richard III. In 1485, he retired to private life, and died in January 1494. He was interred in Lincoln Cathedral, under an altar tomb in the Chantry Chapel, founded by him on the south side of the Lady Chapel, and in the inscription on his tomb, which is as follows, his employment on embassies is specially alluded to.

Qui sum que mihi Sors fuerat narrabo Johannes
 Russel sum dictus seruans nomen genitoris
 Vrbs Ventana parit studium fuit Oxoniense
 Doctorem juris me Sarisburia donat
 Archidiacono. legatum mittit in orbem
 Rex et priuatum mandat deferre Sigillum
 Cancellarij Regni tunc denique functus
 Officio cupij dissolui viuere Cristo
 Ecclesiæqz duas suscepî Pontificales
 Roffa Sacrum prius. Lincolnia. condit in unum
 Anno. millesimo. C. quater. quater. atqz viceno
 Bis septem iunctis vitalia Lamina claudio.

He was the first Chancellor of Oxford appointed for life, in which University he was very popular. England also should keep his name in memory if only for the great change he initiated in promulgating the Statutes of the Realm in the vulgar tongue, instead of Latin or French; a practise continued ever after. Sir Thomas More thus draws his character: "A wyse man and a good, and of much expyience; and one of the best learned menne undoubtedly that Englande had in hys tyme." The arms borne by Bishop Russell were, Azure, two chevrons, or, between three roses argent: also the more ancient bearing of argent, a chevron between three cross-crosslets fitchy sable. Both these, with his device, a throstle (?) carrying in its beak an inscribed scroll, IE SVIS LE RVSCCELLVY may still be seen in the dining-hall at the ancient episcopal palace at Buckden.

In the British Museum (*Royal 14 C vii*) is an interesting manuscript "Matthæi Paris Historia a conquestu Angliæ ad A.D. 1259," containing a long Autograph by Bishop Russell, ending with the following maledictory colophon:—"Script p manū meam ppriam apud bukdenæ x^{mo} die Junij A^o 1488. Jo. Lincoln. Qui deleuerit seu corrupcrit hoc scriptū / Anathema sit." Another manuscript (*Cotton. Nero. D 2*), "Chronicon Roffense ab orbe condito ad annum 1337" has also marginal notes in the Autograph of this learned Ecclesiastic. A still more interesting Autograph as showing the Archdeacon at

See Tanner's *Bib. Brit.*, page 647; and *The Judges of England*, by Ed. Foss. vol. iv, page 491. London, 1851. Also for a Note on his Arms, his Tomb, and his Palace at Buckden, see *Proceedings of the Lincoln Archæol. Institute*, 1848, page li. Also for his Embassies, *Rymer's Fædera*, edit. 1710, vol. xi, pages 691, 698, 699, 601, 605, 613, 651, 737, 739, &c., &c.

Bruges in 1467, when Caxton was Governor, occurs in a volume of "Cicero de Officiis," in the Public Library of Cambridge :—"Empt' p Jo. Ruscel. archidiaconū berkshyrie apud oppidū bruggense flandrie a° 1467 mens' Ap'l' 17° die."

EXISTING COPIES.

1. EARL SPENCER.—*Perfect*, and uncut.—It appears to have been bound up by mistake in a volume of blank paper intended for manuscript alone, being in the original binding, and the whole volume otherwise consisting of the common manuscript hand of the 15th Century. The writing is carried on over both the initial and final blank pages of the printed tract. These manuscripts, of which Dibdin gives the titles, are of slight interest, and afford no indication of local execution. The printed copy measures $8\frac{1}{2} \times 5\frac{1}{2}$ inches. It was discovered in cataloguing the library of John Brand, which was sold by Mr. Stewart, in 1807, and where it appeared among the manuscripts (Part I, Lot 30) "A work on Theology and Religion, with five leaves at the end, a very great curiosity, very early printed on wooden blocks or type." The Marquis of Blandford bought it at the reasonable price of £2 5s. At the sale of his library in 1819 (Lot 5752), Earl Spencer was obliged to give £126 for it. It was for many years considered as unique.

2. EARL OF LEICESTER, *Holkham*.—*Perfect* (the two inner leaves transposed), and in good preservation. Measurement, $7\frac{3}{4} \times 5\frac{1}{2}$ inches. Apparently part of a collection formed by Thomas, Earl of Leicester, in the reign of George II, when it was in the original vellum wrapper, but since bound by Bedford.

No. 8.—INFANCIA SALVATORIS. *Quarto. Without Printer's Name, Date, or Place. (147-?)*

COLLATION.—Eighteen printed leaves, unsigned, consisting probably of one 4ⁿ and two 3^{as}, including a blank both at beginning and end.

TYPOGRAPHICAL PARTICULARS.—The Type is all No. 2. There are 22 lines of uneven length to a full page, and a long line measures $3\frac{1}{2}$ inches. Without signatures, folios, or catchwords.

The Text begins thus on the recto of the first printed leaf:—

Hic Incipit Tractatus qui Intitulatur
Infancia saluatoris.

Hijc edictū a Cesare Augusto ut de
e scriberetur vniuersi orbis Hec autem
descripcio prima facta est a preside.
Sirie Cirino. Et ibant om̄s ut p̄starentur
singuli in ciuitatem suā Ascendit et Ioseph

On the 17th verso, the last five lines—

Ualeāt
diu in dño oēs legētes et audientes istū tracta-
tum de infancia dñi scriptū et cōpletum quēad-
modum a Iudeis pserutando didici et in ipsoꝝ
Iudeoꝝ codicibus inueni. Nomen autē meū
vobis nō indicabo eo qd' gloriā ppriā nō quero

On Text ends on the 18th printed leaf, recto, with a full page:—

Nec credantur esse minus vera que hi scripta
sunt eo qd' non sunt canonizata cum apud
deū nichil est impossibile; Multa em̄ duriora
et difficiliora pro nobis miseris peccatoribus
facere et pati dignatus est. legant ergo et cre-
dant qui volunt. qui nolunt abiciant legenti-
bus credentibus et audientibus omnia que in
isto volumine continentur et que p nobis pas-
sus est Ihesus sicut in redemptionē et requiem
sempiternam amen.

Explicit Infancia saluatoris.

Virgo parens vixit sexaginta tribus annis
Quatuor atq; decem fuit in partu benedicta
Triginta q; tribus cum nato vixerat annis
Sex q; decem sola postq; xpistus subit astrā
Ecclesiastici dij°. Si filii tibi sint. erudi
illos et curba illos a puericia illoꝝ. Si filie
tibi sint, serua corpus illarū et non ostendant
hilarem faciem tuam ad illas. Gregorius.
Quāvis q's iustus sit. tū in hac vita nō debet
esse securus q; nescit qua sine sit terminandus.

The reverse of this is blank.

No MANUSCRIPT copy of this tract is in the British Museum. It differs entirely from *Royal 13 A xiv*, "De Xti infantia;" but agrees partially with the "Evangelium Infantie" attributed to St. James, and printed in vol. i of the "Codex apocryphus Novi Testamenti," by Fabricius. Of this latter there is a 14th-Century manuscript in the Public Library, Cambridge.

The only EXISTING COPY known is in the Royal University Library, Göttingen. It is in good condition, and was purchased in 1746 of Osborne, for this library, at fifteen shillings.(?) Ames described this very copy when in the library of Lord Oxford, but neither Herbert nor Dibdin could hear of its existence, nor discover it in the Harleian Catalogue. It is there nevertheless among the "Libri Latini. Quarto," and thus described, "Infantia Salvatoris Tractatus, corio turcico, deaurat. Lond. apud Caxton, sine Loco." (See *Catalogus Bibliothecæ Harleianæ*, vol. v, page 252, No. 7008).

No. 9.—THE HISTORY OF JASON. *Folio. Without Printer's Name, Place, or Date. (1477?)*

COLLATION.—Seventeen 4^m and two 3^m = 148 leaves, of which the 1st is blank.

TYPOGRAPHICAL PARTICULARS.—There is no title. The only Type used is No. 2. The lines are very uneven in length, the longest measuring 5 inches. A full page has 29 lines. Without signatures, folios, or catchwords. Space is left at the commencement of chapters for the insertion of a 2-line initial, with director.

The Text begins thus, on the 2nd recto, the 1st leaf being blank :—

f Or almoeche as late by the comaundement of the right
hye ⁊ noble princeſſe myn right redoubted lady / My
lady Margarete by the grace of god Ducheffe of Bour-

This prologue, which is by Caxton himself, finishes with 16 lines on the 3rd recto.

Moost humble beſekyng myn lady moſt drad ſouerayn ⁊
naturel liege lord the kyng and alſo the Queene to p don
me ſo preſumpng And my lady tocompyng ſouerayne
lord / My lord the Prynce to receyue it in gree ⁊ thanke
of me his humble ſubgiect ⁊ ſeruaūte .and to pardone me
of this my ſimple and ſande tranſlation /and all other
that liſte to rede or here it /to correcte where as they ſhall
finde default

Here endeth the prologue of the tranſlatour

On the verso, with a 2-line initial, commences the Author's prologue.

The prologue of thanctor

t He galeye of myn engyn ſtoring not long ſyn in the
depnes of the ſces of diuerſe aūcient hystories in ſuche
wiſe as I wolde haue brought myn experite vnto the porte

finishing on the 4th recto,

he was sone to Erictheus the xxix sone of Jupiter As ye
may see more plainly in the xiiij booke of the Benelagge of
goddess the .xxiiij. Chapptre

The verso is blank. On the 5th recto the work itself begins, with space for a 3-line initial,

Princely the kynges and Princes of hys felicity

The Text ends on the 148th verso,

among the most worthy And after this present life en-
lasting life in heuen who grant him vs that boughte vs
with his bloodde blessed Thus Amen

MANUSCRIPTS.—This work having been, as we gather from the prologue, translated for the purpose of printing, we cannot expect to find manuscripts of an earlier date than the printed book. In the Public Library, Cambridge, there is a 15th-Century transcript from the printed edition, but without prologues, and wanting some leaves at the end. There is also a Dutch version (*Addit.* 10290) in the British Museum.

REMARKS.—As already noticed when treating of the original French version of "Jason" its Compiler was Raoul Lefevre, Secretary to the Duke of Burgundy, and while in the service of the Duchess it seems most probable that Caxton became possessed of a copy. The date of imprint has been generally attributed by Bibliographers to the year 1475, but this is, I think, too early. The features of Caxton's history about that time seem to point, as already shown in Vol. I, to the year 1476 as the date of his settlement in England; and November 18th, 1477, is, as we know, the day on which the printing of "Dictes" was finished. Now the typographical appearance of "Jason" proves it to have been one of the very earliest products of the Westminster Press, and Caxton's remarks in the prologue to "Golden Legend" show the translation to have followed "The Recuyell" and "Chess-Book." The evidence, therefore, seems to point to a date immediately preceding "Dictes," or the early part of 1477, when the young Prince, to whom it was dedicated, would be six years old, and much more likely to make use of the work than if presented to him two years earlier.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 10. b. 3)—*Not quite perfect*, several leaves at the beginning having been mended, and the 8th partially supplied in facsimile by Whittaker. A red-ink line is ruled round every page. Clean, and free from manuscript notes. Measurement, $10\frac{3}{8} \times 7\frac{1}{2}$ inches.

2. OXFORD. *Bodleian*.—*Imperfect*, wanting two leaves in the middle. Slightly stained, and with manuscript notes. Measurement, $10 \times 7\frac{5}{8}$ inches. On the 1st page is the Autograph "John Marsh, Bury."

3. EARL OF ASHBURNHAM.—*Perfect*. The finest copy known, being uncut, and having the original blank. Slightly stained. Measurement, $11\frac{1}{4} \times 8$ inches. From the library of R. Heber.

4. EARL DYSART.—*Perfect*, with the original blank and some additional blanks at the end; slightly soiled and patched at the beginning. Measurement, $10 \times 7\frac{1}{4}$ inches. From the Harleian Library.

5. EARL SPENCER.—*Perfect*. Slightly stained. Measurement, $10 \times 6\frac{7}{8}$ inches. From the library bequeathed by Dean Honeywood to Lincoln Cathedral, the Dean and Chapter having disposed of this and others to Dr. Dibdin in 1811.

6. J. LENOX, Esq., *New York*.—*Imperfect*, wanting a leaf in the middle; otherwise a fine copy. Measurement, $10\frac{1}{2} \times 7\frac{1}{2}$ inches. From the White Knights Library.

A fragment of ten leaves, extracted from an old book-cover, is in King Edward VI Grammar School, St. Albans. (See Remarks under "Boethius.")

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount.	Purchaser.
			£ s. d.	
1682 ...	86 ...	Richard Smith	0 6 1 ...	—
1698 ...	73 ...	Dr. Bernard	0 3 6 ...	—
1743 ...	III. 3504 ...	R. Harley	—	Osborne, Bookseller.
— ...	V. 1735 ...	Ditto	—	Ditto.
1751 ...	2364 ...	Osborne (Bookseller)	1 1 0 ...	J. West.
1752 ...	2250 ...	Ditto	1 1 0 ...	—
1773 ...	2480 ...	J. West	4 4 0 ...	J. Ratcliffe.
1776 ...	1665 ...	J. Ratcliffe	5 10 0 ...	—
1785 ...	2142 ...	Anonymous	7 12 0 ...	J. Edwards.
1811 ...	— ...	Lincoln Cathedral	—	Earl Spencer.
1817 ...	832 ...	John Erskine	162 15 0 ...	G. W. Taylor.
1819 ...	2368 ...	Marquis of Blandford (i. 1 L.)	85 1 0 ...	—
1820 ...	1110* ...	A. Littledale	75 0 0 ...	—
1823 ...	II. 445 ...	G. W. Taylor	95 11 0 ...	R. Heber.
1831 ...	447 ...	W. S. Higgs	87 3 0 ...	J. Wilkes.
1834 ...	IV. 1836 ...	R. Heber	87 0 0 ...	Payne, Bookseller.
1847 ...	1409 ...	J. Wilkes	121 0 0 ...	J. D. Gardner.
1854 ...	460 ...	J. D. Gardner	105 0 0 ...	J. Lenox.

No. 10.—THE DICTES AND SAYINGS OF THE PHILOSOPHERS. *Folio.*
"Enprynted by me William Caxton at Westmestre." 1477.
First Edition; without Colophon.

COLLATION. Eight 4^m and two 3^m, or 76 leaves, of which the 1st is blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. Only Type No. 2 is used. The lines are of very uneven length, the longest measuring 5 inches; 29 lines to a full page. Without folios, catchwords, or signatures. Space is left at the beginning of chapters for the insertion of 3-line initials, with director.

Commencing with a blank leaf, Earl Rivers's prologue follows.

The Text begins thus, on the 2nd recto :—

Here it is so that every humayn Creature by the
 w suffraunce of our lord god is born 7 ordeigned to
 be subgette and thral unto the stormes of fortune
 And so in diuerse 7 many sondry wyfes man is perplex:

The prologue finishes half-way down the 3rd recto—

rather (yn after my rudenes not expert, I in my manere solo:
 wed my coppe and the ground I had to speke vpon, as
 here after ensuctwis .

The verso is blank. The work itself commences on the 4th recto, with space left for a 4-line initial, with director.

Ezechias was the first Philosophir by whoom
 f through the wil and pleaser of oure lorde god
 Sapience was vnderstande and lawes recey:
 ned . whiche Ezechias saide that every crea:
 ture of good beleue ought to haue in hym sixtene vertues

The work concludes on the verso of the 73rd folio at foot, and is followed on the 74th recto by Caxton's epilogue and additions, commencing with space for 3-line initial.

Et endeth the booke named the dictes or sapengis
 h of the philosophres enprynted /by me William
 Caxton at westmestre the yere of our lord .M.
 CCCC . lxxvij . Whiche booke is late translated out of

The Text ends on the 76th verso, with a short page of 16 lines—

posicion in this world /And after thys lpf to hye euer:
 lastyngly in heuen Amen

Et sic est finis . . .

This book is remarkable as being the first which bears a plain statement of the place and time of its execution. It is thought by some to be really the first book printed in England. A few of the quarto pieces may perhaps have preceded it, but there is none that can be proved of earlier workmanship, and if, as there seems good reason for supposing, Caxton did not settle at Westminster before 1476, he would not have had time to produce much.

MANUSCRIPTS of this work are not uncommon. The British Museum possesses one in Latin, three in French, and two in English. *Additional*, 16906, is a beautifully illuminated manuscript on vellum, in the original Latin, 15th Century.—*Royal*, 16 F x, on parchment, 15th Century, "Cy commence les dis moraulx des philosophes translatez de latin en frâcois par noble homme Messire guilleme de Tignonuille .cheualier;" this contains the chapter of Socrates on women.—*Royal*, 19 A viii, on paper, 15th Century, the same as the last.—*Royal*, 19 B iv, vellum, 15th Century, same as the last. Of the two English manuscripts, one is the translation of Lord Rivers, apparently a copy from the first printed edition, and the other an earlier translation by Stevyn Scrope, both having points of great interest. The earlier, *Harl.* 2266, is on paper, 15th Century. Unfortunately this is in a very dilapidated state, wanting some leaves at the beginning and in the middle. The following colophon however remains:—"This boke byfore wretyn is callid in frensh l'ris ditz de philosophi⁹ and in Englysh for to sey the doctryne & y^e wysedō of the wyse auncyent philysophers as arystotle plato socrates tholome & suche oy^r translatid out of laten in to frensh to kyng Charles the vijth of fraunse by wylliam tyngnovyle knyght late provest of y^e Cyte of parys. And syth now late translatyd out of frensh tung in to englysh the yer of our lord M cccc l to John Fostalf knyght for his contemplacōn & solas by stevyn scrope squyer sonne in law to the seide Fostalle. Deo gracias." From this we learn that the translation of Stephen Scrope preceded that of Lord Rivers by about 26 years, and, on comparing the two, there seems reason for supposing that the Earl may have east a glance over the performance of his predecessor while making his own translation. As a reason for this opinion compare the following short extract:—

STEVEYN SCROPE. 1450.
(*Harl. MS.* No. 2266, fol. 7a.)

Oomer was an Auneyent vercefier in grece & of the grettest estate among the grekys And he was after moyses v c yere & lx the which did many good thynggis & all y^e vercefiers of grece folowid his techyng.

The other English manuscript, *Addit.* 22,718,

EARL RIVERS. c. 1476.
(From Caxton's 1st edition.)

oMer was an anuient vercefier in Grece and of the grettest astate there. he was after moyses / v . c . lv . yere he made many goode thingis and alle the vercefiers of grece folowed his discipline.

is on paper, and a verbatim copy from

Caxton's printed edition, bearing date 28th November, 1477. The copyist has transmitted his name, "Thomas Cokke," in the following couplet:—

Si tho ponatur . et mas sibi associatur
Et Cokke addatur . q scriptis sic nocitatur

It is an interesting fact that until the presentation of this volume to the Museum by Sir W. C. Trevelyan, Bart., in 1859, it had remained in his family since the year 1479, as appears from various Autographs in the volume. The only other we will notice is the oft-quoted but much over-rated manuscript in the Archiepiscopal Library, Lambeth. It is on vellum, and has one inconsiderable illumination, famous only on account of giving the sole representation known of Edward V. Earl Rivers is presenting a copy on bended knee (probably this very one) to the Prince, who is seated on his throne. By the Earl's side is portrayed an ecclesiastic with shaven crown, probably "Haywardc," whose name appears at the end of the volume as the writer. We may suppose the Earl to be in the act of reciting the metrical prologue which appears at the commencement, and the first five lines of which are—

This boke late translate here in sight
By Anthony Earl (*erasure*) that vertueux knyght
Please it to accepto to youre noble grace
And at youre conuenient leysoure and space
It to see reede and vnderstonde

The writing is the usual secretary hand of the 15th Century,⁽¹⁾ and the date of transcription, as given in the colophon, is December 29th, 1477, or about six weeks after the publication of Caxton's printed edition, of which it is a verbatim copy, with the addition of the metrical prologue already noticed, and the following paragraph which precedes Caxton's prologue to the chapter on women—"And suffice you with the translation of the sayings of thes Philosophres, And one William Caxton atte desire of my lorde Ryuers / emprinted many boke after the tonour and forme of this boke / whiche Willm saide as foloweth:" then comes Caxton's chapter. In the Imperial Library, Paris, are the following manuscripts:—Latin 6652; Freuch 7068^a and 7204.

REMARKS.—The Latin manuscripts, the earliest of which appears to have been executed about 1350, afford no clew to the name of the Author. The French translation is unanimously attributed to the celebrated Provost of Paris, Guillaume de Tignonville, who died in 1414.

The history of the English translation of this work is interesting. It appears that Earl Rivers, moved thereto by remembrance of relief from many worldly aduersities, determined to pay his vows at the Shrine of St. James of Compostella. In the British Museum (C. 18. c. 2) is "An Abbreviation of the graces and indulgences which

(1) Dibdin, who evidently never saw it, describes it as "written in a fine roman type!"—*Type. Ant.* i, page 62.

Alexäuder vj granteth to all true believing people of every sexe or communitie of the grete hospytall of Saynt James of Cöpostella." This shrine had been for many years the favorite resort of those who intended a short pilgrimage. Many ships, and those of the largest burthen, were engaged in this passenger traffic, the chief port of embarkation being Southampton. Thence in the year 1473 the Earl sailed, and while on the voyage Lewis de Bretaylles, a Gascon Knight,⁶¹ at the court of Edward IV, showed the Earl a copy, in French, of "Les dits moraux des philosophes," with which Lord Rivers was greatly delighted, retaining it for more intimate perusal. On his return to England, in the same year, the King appointed him one of the Governors of the Prince of Wales; and now, having more leisure, the Earl began a translation of the work into English, which, however, notwithstanding the assistance of an earlier translation by Scrope, occupied him some years, supposing it to be completed only a short time previously to its being printed in 1477. Earl Rivers evidently had a good opinion of Caxton's literary abilities, for he requested him "to oversee" his translation before printing it, and the result was the addition of a chapter "towching wymmen," introduced by a very characteristic prologue from Caxton's own pen. This prologue is replete with a quiet humour, which seems to reveal to us more of Caxton's real disposition than all his other writings. It proves also the intimate terms which must have existed between Lord Rivers and himself. (For a reprint, see Vol. I, page 141).

We may infer that this, the 1st edition, had a rapid sale, as about 1481 a 2nd edition (described further on) was produced in the same type, and page for page, the same as the original. To enable the reader to form his own judgment, facsimile plates of the last lines of the 1st edition; of the same with the unique colophon; and of the last lines and colophon of the 2nd edition, have been appended.

EXISTING COPIES.

1. BRITISH MUSEUM. *General Library*.—(C. 21. d.) Made *perfect*. It wanted three leaves when purchased of Mr. Maskell, but was perfected from a copy already in the Museum. In poor condition, being much stained, mended, and scribbled over. Measurement, $9\frac{1}{2} \times 6\frac{1}{2}$ inches. On the last page is the Autograph of "Tho: Cardyffe."
2. THE SAME.—(C. 21. d.)—Very *imperfect*, wants the 1st printed leaf, 24th, 31st, and last two. Much stained; every leaf cut close to the text, and mounted. Measurement, $8\frac{1}{2} \times 6\frac{1}{2}$ inches. Autographs of "Reginald Hughes" and "Edward Leight." Purchased in 1856, of Mr. Stevens, being the copy referred to above.
3. CAMBRIDGE. *Public Library*.—*Imperfect*, wanting the 1st printed leaf. In poor state, much soiled, and scribbled over. Measurement, $11\frac{1}{2} \times 7\frac{1}{2}$ inches. In Bishop More's collection.

⁶¹ Louis de Bretaylles was noted for his prowess in the field. A curious challenge, exceeding in extravagance anything found in the old Romances, is preserved in Lansd. MS. No. 582. It was accepted by Sir Jehan de Chocsa in a similar style.

4. THE SAME. *Trinity College.*—*Perfect*, and in good condition. Measurement, $11 \times 8\frac{1}{2}$ inches.

5. EARL SPENCER.—*Perfect*, in good condition, and clean, with the original blank. A copy of the large type "Hand Bill" is preserved in the beginning. Measurement, $10 \times 7\frac{1}{4}$ inches.

6. THE SAME.—Another copy. *Not quite perfect*, half of the 1st printed leaf being torn away; clean and large. Measurement, $11\frac{1}{2} \times 8$ inches. From Ratchiffe's library. This volume is interesting, as presenting the following unique distinction of a printed colophon at the end of the epilogue, the same in substance, but differing in orthography and arrangement from the colophon appended to the 2nd edition. (See the Plate).

Thus endeth this booke of the dyctes and notable wyse say-
enges of the phylosophers late translated and drawen
out of frenche into our englishe tonge by my forsaiide lord
Therle of Armers and lord Shales and by hys roman-
dement sette in forme and enprynted in this manere as
ye maie here in this booke see Whiche was spynished the
xviij. day of the moneth of Nouembre. 7 the seicententh
yere of the regne of kyng Edward the . fourth .

A slight examination will convince any one that the types and "setting up" of this copy are identical with the others; yet no other known copy of this edition has any colophon at all, and although at first sight this may appear to be printed with a blacker ink than the other portion of the page, and therefore to be a later addition, yet a careful examination leads to the conclusion that this appearance is due entirely to the blue lines which surround the type setting off the colour of the ink, and that the colophon is genuine, and was printed by the same pull of the press as the remainder of the page. That very few copies were issued with this addition may be inferred from the fact of ten others having come down to us without it. It is indeed hard to imagine what reason could have induced Caxton to add the colophon at all, as the Translator's name, the Printer, with the place and year of imprint, are plainly stated in the epilogue. It was probably an afterthought, when there remained only a few sheets to be printed.

7. EARL OF ASHBURNHAM.—*Perfect*; slightly soiled, and with few manuscript notes. Measurement $11\frac{1}{8} \times 7\frac{3}{4}$ inches.

8. EARL OF JERSEY.—*Imperfect*, wanting the last two leaves. Slightly stained. Measurement $10\frac{7}{8} \times 7\frac{3}{4}$ inches. At the end is Caxton's "Moral Prouerbes of Christyne."

9. H. HUTH, ESQ.—*Imperfect*, wanting 7th, 49th, and 73rd leaves. Very fine and clean. Measurement, $11\frac{1}{8} \times 8\frac{1}{8}$ inches. Purchased for £80 from Lilly.

10. The MILLER LIBRARY.—*Perfect*, with original fly-leaf. Uncut, clean, and free from manuscript. Measurement, $11\frac{1}{2} \times 8\frac{3}{4}$ inches.

11. ———— *Esq.*—*Imperfect*, wanting the last three leaves. Rather soiled. Measurement, 10×7 inches. Purchased anonymously at Dr. Bliss's sale.

SALE PRICES.

No notice having been taken in the early catalogues of any diversity of edition, it has been found impossible to class all the books with accuracy. Those copies, therefore, of which the edition is uncertain have the particulars inserted here, with the 1st edition, notices of the 2nd or 3rd editions appearing under their respective heads.

FIRST EDITION.					
Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.	
a 1743	III. 1558	R. Harley	—	—	Osborne, Bookseller.
b 1743	V. 1697	Ditto	—	—	Ditto.
1751	563	Osborne, Bookseller	1 11 6	—	—
a 1756	2925	Bryan Fairfax (i. 2 L.)	6 0 0	—	Francis Child.
b 1776	1217	John Ratcliffe	15 15 0	—	Ralph Willett.
b 1813	754	Ralph Willett	263 10 0	—	Earl Spencer (P)
1816	1267	C. S. Portal	52 10 0	—	W.
c 1832	324	John Broadley (i. 3 L.)	14 0 0	—	R. Heber.
c 1834	I. 2328	R. Heber	10 3 6	—	Dr. Bliss (P)
1847	103	J. H. S. Pigott	31 10 0	—	—
1854	1130	C. W. Locombe (i.)	89 0 0	—	Stevens, Bookseller.
1856	279	D. Laing (i. 3 L.)	68 0 0	—	Lilly, Bookseller.
c 1858	I. 1496	Dr. Bliss	44 0 0	—	—
EDITION NOT DISTINGUISHED.					
1696	III. 87	Dr. Bernard	0 5 4	—	—
1736	1001	Thomas Hearne	(ditto)	—	—
1790	—	C. Chauncey	16 10 0	—	—
1807	792	Sir J. Sebright	(1st or 2nd)	31 10 0	—
1827	I. 838	John Dent	(ditto)	15 15 0	—
d 1829	2510	George Hibbert	(ditto)	46 4 0	P. A. Hanrott.
d 1833	I. 2322	P. A. Hanrott	(ditto)	43 1 0	—

No. 11.—HORE, FRAGMENT OF. *Octavo. Without Printer's Name, Place, or Date. (1478 ?)*

The COLLATION is necessarily omitted, as only a fragment of the entire work is known.
 TYPOGRAPHICAL PARTICULARS.—Type No. 2 only. Lines very uneven in length, the longest measuring $2\frac{1}{4}$ inches ; 12 lines to a full page. Without signatures, catchwords, or numerals. Space at the beginning of paragraphs for the insertion of 2-line initials.
 The following is the whole of the fragment :—

RECTO.

sue salutarem consequatur
 effectū

Beatus nicholaus ad
 huc puerulus multo ieiunio
 macerabit corpus
 Ora pro nobis beate nicho
 lae Ut digni efficiamur
 pmissione xpristi Oremus
 cuius qui beatū nicho
 laum pontificē tuū ī
 numeris decorasti miracu
 lis tribue nobis quesumus

FIRST LEAF.

VERSO.

ut eius meritis et precibz
 a gehenne incendijs libera
 mur P Maria
 ria ergo bxit pedes ihesu
 et exersit capillis capitis
 sui et domus impleta est ex
 odore vnguēti. Dimissa
 sunt ei peccata multa Qui
 dilexit multum Oremus
 argire nobis clemen
 tissime pater quo sic
 beata maria magdalena

SECOND LEAF.

RECTO.

vnigenitum tuum super
 omīa diligendo suoz obti
 nuit veniam peccaminū ita
 nobis apud misericordiam
 tuam sempiternā impetret
 beatitudinem

Virgo sancta
 katheria grece gēma urbe
 alexādrīa costī regis erat
 filia Ora pro nobis beata
 katherina Ut digni effi
 ciatur pmissione xpi Oremus

VERSO.

m̃ps sempit'ne deus
 qui corpus gloriose
 virginis et martiris tue
 katherine corp⁹ in montem
 sinay ab āgelis deferri ius
 sisti cocēde ppicijs ut eius
 obtentu nos ad artem uir
 tutū prouchi vbi visionis
 tue claritatem mereamur
 intueri P

Erat autem mar
 gareta annorum quiderim

The 3rd, 4th, 5th, and 6th leaves of the quaternion are wanting. They made a half-sheet, which went inside the half-sheet under description.

SEVENTH LEAF.

RECTO.

ubi patris ubi nati tui et
amoris facti frui meria-
mur gloria à Vidimus
stellam eius in oriente
Et venimus cū muneribz
adorare dñm Oremus

Eus qui tres ma-
gos orientales Ja-
spar Aspelchior et Baltha-
sar ad tua cubacula vt te
misticis venerarentur mu-
neribus sine impedimento

VERSO.

stella duce duxisti concede
ppicius vt per horum triū
regum pijs intercessionibus
et meritis comemorationū
nobis famulis tuis tribu-
as vt itinere quo ituri su-
mo celebritate leticia gra-
tia et pace te ipso sole vero
vera stella vera lumis luce
ad loca deficiata i pace et sa-
lute et negocio bene pacto
cū omī pspérité salui et

EIGHTH LEAF.

RECTO.

sani redire valeamus Qui
omnia secula seculorum à
biuis et regnas deus Per

© pulcra precipuum rosa
dñs odorē florē impetuiū
ante creatorē genuiuit spe-
ciē tuā rex celoz pduc nos
ad requiē barbara poloꝝ
Ora pro nobis beata ugo
barbara. Ut digni effici-
mur pmissione xpi Oremus

VERSO.

Intercessis quesumus
beate barbare virgi-
nis et martiris tue glori-
osa nos pteget vt per
eius interuentum gloriosū
simi corporis et sanguinis
domini nostri ihesu xpi
sacramentum ante vite
nostre exitum cum vera fi-
de et confessione accipere
mereamur Per dñm à
Benedicamus dño Deo gs

REMARKS.—From the small portion remaining of the original work it is impossible to state with accuracy under what particular class of service-books it should be ranged. To all appearance it is part of a Primer, or "Horæ secundum consuetudinem Angliæ;" though its diminutive size renders it improbable that it contained, as well as the Hours, the Litany, the Vigils of the Dead, and all the miscellaneous prayers usually found in this class of books. The above fragment will be found to include the following portions of the Suffragia at Lauds:—St. Thomas of Canterbury (the last few words only), St. Nicholas, St. Mary Magdalene, St. Katharine, St. Margaret; after which, in the four leaves that are

wanting, there is room for All Saints, the Prayer for Peace, the Versicle and Response, Benedicamus domino, Deo gracias, and the commencement of the Suffragia of the Three Kings, the rest thereof occupying, as above, the head of the second portion of the fragment. Then follow the Suffragia of St. Barbara and the concluding verse Benedicam⁹ dño Deo g̃s, with which the service ends. On comparing this with the Horæ of the same period it will be seen that these prayers always occur at the end of Lauds, and are peculiar in their order to the English Church, with the exception of the Three Kings and St. Barbara, which, in this sequence, are peculiar to this fragment. Suffragia of the Three Kings, and of St. Barbara, are found amongst the miscellaneous commemorations in most of the English Primers; but those of St. Barbara, as found in this fragment, differ altogether from those which occur elsewhere. The evidence which a perfect volume might afford being wanting, the following suggestion, by Mr. Bradshaw, of Cambridge, is offered:—It is well known that the Esterlings were a thriving and influential Corporation in Caxton's time, consisting of German Merchants from the *City of Cologne* and the other Towns in the Hanseatic League, and occupying the Steel Yard in Cannon Street as their London residence, with All Hallows the Great as their Parish Church, and *St. Barbara* as their Patron Saint. Now in their accustomed service, comprising Matins and Lauds, the Suffrages of the *Three Kings of Cologne*, which, as already remarked, do not commonly occur at those hours, would be most appropriate, not on account of the name so much as the subject of the prayer, which is for success in trade, and for peace and health in travelling:—"concede propitius . . . ut itinere quo ituri sumus, celebritate, letitiâ, gratiâ et pace, ad loca destinata in pace et salute et negotio bene peracto cum omne prosperitate, salvi et sani redire valeamus." This alone proves very little, but when we find that the next suffrages are those of *St. Barbara*, whose name never occurs in the English Lauds, but to whom the Esterlings prayed as their Patron Saint, it becomes probable that the fragment before us was part of an Anglian Primer (or Horæ), with additional prayers, for their especial use. And if these German Merchants, in whose country the Typographic Art had made great progress, wished to have this, their daily service, printed, to whom could they go but to Caxton, the only Printer then in England.

Should this view be correct it considerably increases the bibliographical value of the fragment, which is otherwise of great interest as being, in all probability, the earliest English-printed service in existence; and which, from the unevenness in the printing and the early types, must have been one of the first products of the Westminster Press.

The fragment on which the foregoing remarks have been founded is in the Bodleian Library (Douce Fragments). When originally extracted from an old book-cover it formed a half-sheet, but now two quarters. They measure $4\frac{3}{4} \times 3\frac{3}{4}$ inches, and $4\frac{1}{2} \times 3\frac{1}{8}$ inches.

No. 12.—CHAUCER'S CANTERBURY TALES. *Folio. Sine ullâ notâ.*
First Edition. (1478?)

COLLATION.—Forty 4^{as}, one 3^a, one 5^a, one 3^a, one 5^a, one 3^a, one 5^a, and one 2^a; making together 372 leaves, of which the 1st only is blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The only Type used is No. 2. The lines in the prose portions are very unevenly spaced, but the longest measure 5 inches; 29 lines to a full page. Without folios, signatures, or catchwords. Space is left at the beginning of chapters for the insertion of 2 and 3-line initials, with a director. The book commences with a blank leaf, after which is the prologue to the Tales, with a space 3 lines deep for the insertion of an initial.

The Text begins thus :—

Dan that Aprill with his shouris sore
 w And the droughȝe of marche hath pȝid þe rote
 And badid euery beyne in luche licour
 Of whiche vertu engendrid is the flour

On the 372nd leaf recto are the following lines, being the conclusion of the Parson's tale :—

tification of hymne / To that þe he þs brpuge that bought
 with his pcepous blood Amen.

Explicit Tractatus Galfredi Chaucer de
 Penitencia vt dicitur pro fabula Scriptoris.

The reverse is occupied by what is called Chaucer's retractation, commencing—

n Ow pray I to hem alle that herkene this litil treatyse

and ending—

deus . Per omnia secula seculor Amen .

which concludes the volume.

MANUSCRIPTS.—There are three complete copies in the British Museum; *Harl.* 7334, vellum, 14th Century, with beautiful initials; *Royal* 18 C II, vellum, 15th Century; *Lansdowne* 851, vellum, 15th Century, with a poor miniature of Chaucer at the beginning. Imperfect copies—*Harl.* 1239, 7333, 7335; *Sloune* 1685, 1686.

REMARKS.—Chaucer and his poetry have been so often the theme of able writers that no account of either need be added here. From the life of the Poet, by Sir Harris Nicolas, I gather the following facts, which are curious only as having an exact parallel in Caxton's history. Chaucer was probably born in Kent, and at any rate had relatives and owned property there; Caxton was born in Kent. Chaucer was sent by his

sovereign on an embassy to the Low Countries—so was Caxton.—Chaucer was a Citizen of London (see a notice from the City Records in *Gentleman's Magazine*, March, 1859), though in what company does not appear; Caxton was a Liveryman of London. And, lastly, they both ended their days in a house under the shadow of Westminster Abbey.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library*.—*Perfect*. Not very clean, and with manuscript notes. Measurement, $10\frac{3}{4} \times 7\frac{1}{2}$ inches. At the beginning are inserted :—a manuscript letter from Mr. Rudd; one from Mr. West, in whose library this volume once was; a facsimile copy of the lease of Chaucer's house in Westminster; and a faded copy of Occleve's well-known portrait in *Harl. MS.*, No. 4866.

2. THE SAME. *Grenville Library*.—*Imperfect*, wanting the 1st printed leaf, half of 2nd, 6th, 7th, and last 3; in all $6\frac{1}{2}$ leaves, supplied in facsimile. Washed, but in good condition. Measurement, $11\frac{1}{8} \times 8$ inches.

3. OXFORD. *Merton College*.—*Perfect*, clean, and free from manuscript notes.⁽¹⁾ At the commencement of each tale the margin is beautifully illuminated. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches.

4. EARL OF ASHBURNHAM.—*Imperfect*, wanting the first 7, and 8 other leaves, numerous leaves having been added since the volume was in Mr. Heber's Library. Slightly stained. Measurement, $11\frac{1}{4} \times 7\frac{7}{8}$ inches.

5. THE SAME.—*Imperfect*, wanting the first 14 printed leaves, 26 in various parts, and 37 at the end. A poor soiled copy. Measurement, $11\frac{1}{4} \times 8$ inches. Procured from a Bookseller at Bristol.

6. EARL FITZWILLIAM.—*Imperfect*, wanting the 1st printed leaf, 312th, and last. Slightly stained and torn. Measurement, $8\frac{1}{2} \times 7\frac{3}{4}$ inches. Ratcliffe's copy.

7. EARL SPENCER.—*Imperfect*, wanting the 1st, 2nd, and 6th leaves of the prologue and 3 in the tale of the Clerk of Oxenforde. All supplied in beautiful facsimile by Whittaker. Clean throughout. Measurement, $9\frac{1}{2} \times 7$ inches.

8. EARL DYSART. *A large fragment*, 102 leaves, much cut and torn, beginning in Wife of Bath's Tale and ending in the Shipman's Tale. Measurement, $11 \times 7\frac{3}{4}$ inches.

9. H. HUTN, Esq.—*Imperfect*, wanting 2 leaves at the beginning, 8 at the end, and 6 others, which are supplied in facsimile. Purchased in 1860 of Mr. Lilly, who procured it from Ireland. Measurement, $10\frac{1}{2} \times 7\frac{1}{8}$ inches. Autographs of "John Gifford" and "Mary Gifford."

Eight leaves, very dirty and cropped, rescued from an old binding, are among the Douce fragments in the Bodleian, and a leaf of the "Cokes Tales" is in the British Museum (634 M).

⁽¹⁾ Dibdin says imperfect, which is an error.—*Decam.* vol. iii, page 404; *Bib. Spenc.* iv, 292.

SALE PRICES.				
Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1760 ...	821 ...	Joseph Ames (i.)	47 15 6	George III.
1773 ...	2274 ...	J. West (p.)	6 0 0	Shropshire.
1776 ...	1226 ...	J. Ratcliffe (i.)	48 6 0	Longmans, Booksellers.
1815 ...	355 ...	Spencer duplicate (i.)	12 10 0	Harding, Bookseller.
1826 ...	696 ...	J. Inglis (n. i.)	9 15 0	Thorpe, Bookseller.
1833 ...	I. 1704 ...	P. A. Hanrott (v. i.)	10 15 0	B. H. Bright.
1834 ...	IV. 815 ...	R. Heber (v. i.)	21 0 0	Earl of Ashburnham.
1845 ...	1240 ...	R. H. Bright (v. i.)	300 0 0	H. Hath.
1861 ...	— ...	Lilly, Bookseller (i. 16 l.)		

No. 13.—THE MORAL PROVERBS OF CRISTYNE. *Folio*. "Enprinted by
Caxton At Westmestre", 1478.

COLLATION.—Two sheets, or 4 leaves, all printed.

TYPOGRAPHICAL PARTICULARS.—The only Type used is No. 2. Being in metre the full length of a line does not appear. 28 lines to a page. Without signatures, catchwords, or folios. Space for a 2-line initial, with director.

The Text begins, with a head-line on the 1st recto, thus :—

The morale prouerbes of Cristyne

*t He grete vertus of oure elders notable
Ofte to remembre is thing profitable
An happy hous is . where dwelleth prudence
At westmestre . of feurer the . xx . dape
And of kyng Edward / the . xviij . yere braye*

The Text ends on the 4th verso,

Enprinted by Caxton

In feurer the colde sealon

(A facsimile of the last page is appended).

MANUSCRIPTS.—*Harleian* No. 4431, is a beautifully illuminated vellum volume, containing the writings of Cristyne in their original tongue, and includes "Les prouerbes moraulx;" copies also are in the *Bib. Imp.*, Paris, Nos. 7088 and 7204, the latter apparently unrecognised by M. Paris. No manuscript of the English version is known.

REMARKS.—Cristyne de Pise was, with the single exception of Joan of Arc, the most famous woman of her age. She was born A.D. 1363, in Italy, and, at the early age of

fifteen, married Étienne Castel. After a few happy years her husband was taken from her by death; and now, although, to quote her own words, "nourri en delices et mignottemens," she found herself almost in destitution, with aged parents and three young children dependent upon her. Fortunately her father, who had been Physician to Charles V of France, had taken great pains in her education, by which she had well profited. Urged on by necessity she devoted herself to a literary life, and soon became famous. Her writings, which show a vast amount of reading, were ever on the side of virtue, morality, and peace. Her unimpeachable life assisted the tendency of her writings, and both were an honour to the age in which she lived. For many years her labours were incessant. After a last song of rejoicing on the victories of the French arms under "La Pucelle" she retired to a Convent for the remainder of her days. The date of her death is unknown. The Biographers of Cristyne vie with one another in her praises. There is a charming Monograph upon her, by M. Raimond Thomassy, entitled *Essai sur les Ecrits Politiques de Christine de Pisan*. 8vo. Paris, 1838. See also *Les Msc. Fran.*, vol. iv, page 186; and *Mém. de l'Acad. des Insc.*, vol. ii, page 762.

"Les prouèbes moraulx" were originally composed as a supplement to "Les enseignemens moraux," written by Cristyne for the instruction of her son, Jean Castel, who passed a part of his youthful days in the service of the Earl of Salisbury, in England.

In the "Fayttes of Arms," translated and printed by Caxton at a later period, we meet with another production of the same Authoress.

The translation of these proverbs into English by Earl Rivers appears to have taken place about the same period as his longer effort the "Dictes of the Philosophers." And here we may notice that the Earl has been credited by Horace Walpole and Dr. Dibdin with the pedantic design of making nearly all the lines of his translation end with the letter "e." A very cursory examination of the poetry of the 15th Century will show a similarity of termination, which in fact was unavoidable in the semi-French state of the English tongue at that period.

EXISTING COPIES.

1. EARL OF JERSEY.—*Perfect*, slightly stained. Bound at the end of Caxton's edition of "The Dictes." It is not noticed in the Fairfax or Osterley catalogues. From the Harleian Library. Measurement, $10\frac{1}{2} \times 7\frac{3}{4}$ inches.

2. EARL SPENCER.—*Perfect* and clean, but much cropped. Measurement, $10\frac{1}{2} \times 6\frac{1}{2}$ inches.

Dr. Dibdin states (*Bib. Spenc.* iv, 224) that copies of this tract were in the British Museum and the King's Library. This is, however, erroneous, there being no trace of it ever having been in either collection.

3. The MILLER LIBRARY.—*Perfect*, slightly stained. Every leaf mounted. Measurement, $11\frac{1}{2} \times 8\frac{1}{4}$ inches. Formerly in the library of Mr. Grenville, whence, by exchange, it passed into the collection of Sir Francis Freeling, at the sale of which it was purchased by Mr. Miller.

A private reprint, with types in imitation of the original, has been executed by Mr. Blades.

SALE PRICES.

Year.	State Lot.	Seller.	Amount. £ s. d.	Purchaser.
a 1743	III. 1558 ...	R. Harley (<i>Bound with "Dietes"</i>)	— ...	Bryan Fairfax.
b 1743	III. 3507 ...	Ditto	— ...	—
b 1773	2283 ...	J. West	5 10 0 ...	G. Mason.
a 1756	2025 ...	Bryan Fairfax	6 0 0 ...	Francis Child.
1836	885 ...	Sir Francis Freeling	39 0 0 ...	W. H. Miller.

No. 14.—STANS PUER AD MENSAM—MORAL DISTICHs—SALVE REGINA.

Quarto. Sine ullâ notâ. (Ante 1479).

COLLATION.—One 2ⁿ or 4 leaves.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. Type No. 2 only is used. There are 23 lines to a page, or 3 stanzas in "Balad Royal,"⁽¹⁾ with a blank line between the stanzas. Long lines measure 4 inches. Without signatures or catchwords. Space is left for a 2-line initial, with director.

STANS PUER AD MENSAM.

The Text begins, on the 1st recto, thus:—

. Stans puer ad mensam .
 m I dere chilbe first thy self enable
 With all thin herte to vertuous discipline
 Afore thy fourcayn stoupyng at the table
 The poem concludes with two stanzas on the 3rd recto, the latter of which is:—
 So litill bylle bareyn of eloquence
 Pray pong children that the shal see or rede
 Though thou be not comendous of sentence
 Of the clawes for to take hede
 Whiche to alle vertue shal thy pongth lede
 Of the wrptyng though ther be no date
 If ought be amys put the faute in lidgate
 . Explicit .

⁽¹⁾ "Balad Royal" was the title of a particular rhythm, each stanza of which, consisting of 7 lines, rhymed as follows: a-b-a-b-b-c-c.

MORAL DISTICHS : these immediately follow the above, and fill up the page. The whole is here given.

Arpse erly	And arpse temperatly
Serue god deuoutly	And to thy soup soberly
The world besily	And to thy bed merily
Goo thy way sadly	And be there iocoundly
Answer demurely	And slepe fewrly
Go to thy mete appetently	.Explicit.

SALVE REGINA: this begins on the verso of the preceding, at the head of the page.
 . An holy Salue regina in englyssh .

Alue with all obeisance to god i humbleste
 Regina to regne euer more in blisse
 Water to crist as we byleue expresse

The "Salue" ends at the foot of the 4th recto,

Water of lyl and eterne recreation
 Salue euer as feir as we can susteyne . Amen .

The reverse of this leaf gives the following :—

Wytte hath wonder and kynde ne can
 How mayden is moder and god is man
 Neue thyu askyng and beleue that wonder
 For nyght hath maistryp ⁊ skyll goth vnder
 . Deo laus ⁊c .

This is followed by six proverbial couplets, the last being—

Knowe er thou kuytte ⁊ than thou maist stafe
 If thou kuyt er thou knowe than it is to late

This finishes the Text as it stands in the only two copies known.

MANUSCRIPTS.—Fifteenth-Century copies of the "Stans Puer" seem by no means uncommon. It was probably a favourite lesson-book with the Tutors of that Age. In the British Museum are, with slight variations, *Harleian* 4211, *Lansd.* 699 and 762, *Sloane* 1986, and *Addit.* 5467.

REMARKS.—From the absence of the word *Explicit*, or any other similar ending which Caxton made a rule of placing at the end of his works, great and small, it is not unlikely that this piece is imperfect. This is rendered more probable by the absence of the blank leaf at the beginning, which, supposing a printed leaf wanting at the end, would be its counterpart. At the same time it should be noticed that the only two known copies agree in this deficiency, and that Wynken de Worde, who reprinted from Caxton's edition, concludes in the same abrupt way; though it is not impossible that he printed

from an imperfect copy, and did not know it, as in this very tract he has reproduced, with his usual carelessness, an accidental error of Caxton's edition. Caxton, in printing, had transposed the two pages of the 2nd leaf, proving that, even in the quarto size, he had not arrived at the art of printing more than a page at a time, and Wynken de Worde blindly repeats the mistake.

Among the many pieces which make up the catalogue of Lydgate's works must be included "Stans Puer ad Mensam," as the two concluding lines prove :—

"Of the writing, though there be no date
If ought be amiss put the fault in lydgate."

Dan John Lydgate, who knew Chaucer in his old age, and may have been acquainted with Caxton in his youth, was an indefatigable rhymester. Ritson gives a list of 251 pieces attributed to his pen. The dates of his birth and death are equally obscure, and the only fact concerning him, of any certainty, is that he was born at Lidgate, near Bury St. Edmunds, whence he doubtless derived his name. (*Harl. MS.* 2251, folio 283).

The "Stans Puer" is a translation of the "Carmen juvenile de moribus puerorum" of Sulpitius, of which the 1st edition was probably printed at Aquila in 1483." But the type used for Caxton's tract (the last dated use of which in its first state was in 1479), proves it to have been printed at least some years previous to the impression at Aquila; so that we may fairly consider *this* as the "editio princeps" of the tract. It was reprinted by Wynken de Worde, three times, early in the succeeding Century.

The "Salve Regina," in its style and metre, closely resembles the acknowledged pieces of Lydgate, and was also, in all probability, from his pen.

EXISTING COPIES.

1. CAMBRIDGE. *Public Library* (AB. 8. 48. 1.)—*Imperfect*, wanting the lower portion of the 1st leaf, but in good condition. Measurement, $8\frac{1}{2} \times 5\frac{1}{2}$ inches. The Autograph of "John Fawler." This tract, now in a separate binding, was formerly in a volume of poems all printed by Caxton, of which an account is here appended.

Bishop Moore's library, rich in old black-letter poems, contained, among its other treasures, one priceless little volume, in quarto, bound in plain brown calf, and lettered on the back "Old poetry printed by Caxton." The collection appears to have been made before it came into the Bishop's possession; but the fact of the poems being bound together led Middleton, and all succeeding Writers, to describe them as one work. A careful examination, however, showed that the volume contained eight distinct publications, which have since been bound separately. Some of these are unique, and

some are found alone in other collections. Before re-binding, the volume contained the following pieces in the following order:—

Tract I. Stans Puer ad Mensam.

Moral Distichs.

The Salve Regina.

Tract II. Parvus Catho.

Magnus Catho.

Tract III. The Chorle and the Bird.

Tract IV. The Horse the Goose and the Sheep.

Stanzas.

The proper use of certain nouns.

The proper use of certain verbs.

Tract V. The Temple of Glass.

Tract VI. The Temple of Brass.

A treatise which John Skogan sent unto the lords and gentlemen . . . exhorting them to use virtues in their youth.

The good counsel of Chaucer. Balad of the village without painting.

Tract VII. The Book of Courtesy.

Tract VIII. Auelida and Arcyte.

The Complaint of Chaucer to his purse.

There is nothing to show in what order these tracts were printed. Being all in verse we can draw no conclusions from irregularity of spacing, and even where two editions were printed it is sometimes impossible to say which had precedence. That they were all printed before February 2nd, 1479 we may safely assume, as they are, without exception, in the early state of Type No. 2, which then made its last dated appearance in "Cordiale;" and that many were among Caxton's first essays seems probable from their popular nature, and the small amount of labour required in their production. For these reasons they are treated consecutively, together with three other editions, in Nos. 14 to 25, those pieces whose longest lines all measure 4 inches being placed before those measuring $3\frac{3}{4}$ inches.

2. DUKE OF DEVONSHIRE.—*Perfect*. This copy agrees in every particular with that at Cambridge. It was found in the old library at Hardwicke Hall, in the original parchment wrapper, probably just as it issued from the workshop of Caxton. The torn leaves have been repaired, and it is now beautifully bound. Measurement, $7\frac{1}{4} \times 5\frac{1}{4}$ inches

No. 15.—PARVUS CATHO.—MAGNUS CATHO. *Quarto. First Edition.*
Sine ullâ notâ. (Ante 1479).

COLLATION.—Three 4th and one 5th = 34 leaves, of which the 1st was doubtless blank, though wanting in the only known copy.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type is No. 2 only. Full lines measure 4 inches, and each page contains 23 lines, counting the blank lines between the stanzas. Without signatures or catchwords.

The Text commences with title-line on the 2nd recto, a blank leaf having originally preceded it—

. *Hic Incipit parvus Catho.*

Cū aīadūterē quā plurimos hoīes gūiter errare

Whan I aduerse to my remembrance

And see how fele folkis erren greuously

"Parvus Catho" terminates in the middle of the 3rd recto,

Whan ye it rede let uor your hert be thense

But doth as this saith with al your hole entente

. *Hic finis parui cathonis.*

making in all 7 stanzas, in "Balad Royal."

"Magnus Catho" immediately follows on the verso, with space left for the insertion of a 2-line initial *S*, with director.

. *Hic Incipit magnus Catho.*

I deus est aīmus nobis vt carmina dicūt

Hic tibi precipue sit pura mente colendus

For thy that god is inwardly the wit

The Text ends on the 34th verso,

Here haue I fonde that shal pou gupde & lede

Stright to gode fame & leue pou in hir hous

. *Explicit Catho.*

The work is in 4 books, containing 42, 39, 27, and 52 stanzas of "Balad Royal," each of which is headed by a couplet from the original Latin.

MANUSCRIPTS.—Latin, *Cotton Vesp. B. xiii*—English, *Harl. 4733*; "Parvus et magnus Cato," ending with this colophon "Explicit liber Catonis composi per magistrum Bādictū Burgh Vicarium de Maldon, &c."—*Harl. 271* has the same colophon—*Harl. 172* contains "Magnus Cato" only, including the whole of Caxton's version, and an additional book, of which the last stanza, in the nature of an "Envoi," ends—"Nought causeth me but symplemess of wytt. Explicit liber Catonis." Other manuscripts will be found in *Harl. 116, 2251, and Arundel 168.*

REMARKS.—The "distichs" of Cato were very popular for many Centuries. Their Author, and even the origin of their title, is entirely lost, though some of their stanzas are traced as far back as the 2nd or 3rd Century of the Christian era. In the middle ages they were used as a school-book, to teach Latin, as well as to inculcate moral maxims; so that to be unacquainted with "Cato" was synonymous with general ignorance: Chaucer

continually mentions the work. "He knew not Catoun, for his wyt was rude," says the miller of the rich "Gnof."⁽¹⁾ These remarks apply to "Magnus Cato" only. About 1180 Daniel Churchc, an ecclesiastic attached to the Court of Henry II, added a few Latin precepts as introductory to the original, and from that period the two were mostly transcribed together, being distinguished as "Parvus Cato" and "Magnus Cato." Of the English version of these "distichs" we cannot have a better account than that given us by Caxton himself in his preface to "Cathon" glossed; "which book," he says, "hath been translated out of Latin into English by Master Benet Burgh, . . . which full craftily hath made it in Balad Royal for the erudition of my Lord Boucher son and heir at that tyme to my Lord the Earl of Essex." This translation, of Benet Burgh, is the text printed by Caxton, twice in 4to, and once in folio with wood-cuts, before he undertook the translation of the extensive French Gloss, which will be brought to the reader's notice under the year 1483.

"Maister Benet Burgh" was Vicar of Malden in Essex when he translated "Cato," as we learn from the colophon in *Harl. MS.*, No. 271. He afterwards filled the offices of Archdeacon of Colchester, 1464; Prebendary of St. Paul's, 1472; and soon after High Canon of St. Stephen's, Westminster. He appears to have been an Author as well as a Translator. The following is the title of a poem in *Harl. MS.* 7333, folio 149b—"A cristemasse game made by Maister Benet: howe god almyghty seyde to his apostelys and echēū off them were baptiste and none knew of othir, &c." He also appears to have written a considerable portion of the poetical translation of "De regimine principum" attributed to Lydgate, as we infer from *Harl. MS.* 2251, folio 236, in which occurs this side note, in the same handwriting as the body of the poem—"Here deyde the translatof a noble Poet Dane John Lydgate And his folower gan his prolog in this wise p Benedictū Burgh." He or Lydgate also wrote an original fourth book to "Catho Magnus," which, although not printed by Caxton, may be seen in several manuscripts. Ritson indeed (*Bib. Poet.*, page 66), ascribes the whole to Lydgate.

It does not seem improbable that the printing of "Parvus et Magnus Catho" was undertaken by desire of "High Canon Burgh," who, holding a Canoury in Westminster, was likely to have become acquainted with Caxton.

The only EXISTING COPY is in the Public Library, Cambridge, (AB. 8. 48. 2). It is perfect, but without the original blank leaf, and measures $8\frac{1}{2} \times 5\frac{1}{2}$ inches. For an account of the volume which contained it, see pages 51, 52 ante.

⁽¹⁾ *Canterbury Tales*—line 3227; also 9251.

No. 16.—PARVUS CATHO.—MAGNUS CATHO. *Quarto. Second Edition.*
Sine ullâ notâ. (Ante 1479).

COLLATION.—Three 4th and one 5^a = 34 leaves, of which the 1st was doubtless blank, although wanting in the only known copy.

TYPOGRAPHICAL PARTICULARS.—The variation in this edition is only typographical. The poem is reprinted page for page, and line for line, yet, on comparing the words together, scarcely any two agree in orthography, the variation being very noticeable in the use of double letters. The extent of the discrepancy will be partly shown in the subjoined quotations.

The Text begins, with space for a small initial, without director, on the 2nd recto,

Hic Incipit parvus Catho

Am aduerterem quā hoīes grauitate errare
W^hanne I aduerce to my remembraunce
And see how sele folkes erren greuously

At foot of 3rd recto,

Whan ye it rede let not your hert be thense
but doth as this saith with al your hole entere

Hic finis parui cathonis

On 3rd verso,

Hic Incipit magnus Catho .
I deus est animus nobis ut carmina dicūt
Hic tibi precipue sit pura mente colendus
for thp that god is inwardly the wit
Of man and geupth hym vnderstanding

The Text ends on 34th verso,

Herc haue I fonde that shall you guyde ⁊ lede
Streight to gode fame ⁊ leue you in hir hous

Explicit Catho . .

The only EXISTING COPY known is in the library of the DUKE OF DEVONSHIRE, at Chatsworth, where it is bound with the quarto edition of "Stans Puer," already described. A few leaves have been mended, and it measures $7\frac{1}{4} \times 5\frac{1}{8}$ inches. It came from the old library at Hardwicke Hall, where it appeared in the original parchment wrapper, as issued. In the *Harleian Library* (ms. 6202) the above two tracts appear together; probably the same copy.

No. 17. — THE HORSE, THE SHEEP, AND THE GOOSE.—VARIOUS STANZAS.

—THE PROPER APPLICATION OF CERTAIN NOUNS SUBSTANTIVE,
AND VERBS. *First Edition. Quarto. Sine ullâ notâ. (Ante 1479).*

COLLATION.—One 4ⁿ and one 5ⁿ = 18 leaves, of which the 1st was doubtless blank, although wanting in the only known copy.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type is all No. 2. Full lines measure 4 inches, and each page contains 23 lines, inclusive of the blank line between the stanzas. Without signatures or catchwords.

THE HORSE, THE SHEEP, AND THE GOOSE commences on the 2nd recto, the 1st leaf being blank.

The Text begins, with space for a 2-line initial, with director,

c Ontreberies / plees and discordes
Bitwene perfonen were two or thre
Sought out the groundes be recorder
This was the custome of antiquite

On the 14th leaf verso,

Alle in one vessell to speke in wordes pleyn
That noman sholde of other haue disdayn

. Thus endeth the horse the ghoos ⁊ the sheep .

There are in this poem 77 stanzas of 7 lines each.

VARIOUS STANZAS. Some stanzas attributed to Lydgate, apparently chosen from the first stanzas of some of his minor poems, each bearing some probably well-known refrain. As only two of these have been recognised, they are given here in the hope of further identification.

- | | |
|----------------|--|
| (1st)—1st line | Hit is ful hard to knowe omy estate (&c. &c.) |
| last 2 lines | Thesre hath leue to goo oute at large
Of the communes misreule hath take the charge |
| (2nd)—1st line | And thou desire thy self to auance (&c. &c.) |
| last line | To vse good maners for maner maketh man |
| (3rd)—1st line | Atte thy mele be glad in contenance (&c. &c.) |
| last line | for good mete and drinke axeth Joye and ele |
| (4th)—1st line | Wt thy goodes to the not suffyle (&c. &c.) |
| last 2 lines | Beware betwene here this in thyn herte
Whisrewele maketh ofte many men to smerte |

(5th)—1st line **Swearc of nouellis that be new brought (&c. &c.)**
 last 2 lines **Hurte not thyself, lest thou fore cete**
 For thyn owen ele, kepe thy tonge in metwe

(6th)—This stanza is a variation of the first of a poem by Lydgate, usually printed with the title "On the mutability of human affairs."

1st line **The world so wyde the ayer so remuabale (&c. &c.)**
 last 2 lines **That made is of these foute thus fyttyng**
 Shawe endure stable and pscure in abyding

(7th).—This is among the acknowledged pieces of Lydgate, and generally entitled "On the instability of human affairs."

1st line **The furthre I goo, the more behynde (&c. &c.)**
 last 2 lines **Though I goo loole I am tryde with a lyne**
 Is hit fortune or Infortune thus I fyne

. Explicit .

This ends with one stanza on the recto of the 16th folio, with nothing below it, and on the verso is—THE PROPER USE OF VARIOUS NOUNS SUBSTANTIVE AND VERBS.

This begins at the head of the page, without title or initial,

an Herde of hertes a Hurther of crolwes
 an Herde of dere a Speldyng of rooks

And ends half way down the 17th verso,

a Thraue of Threshers a Tyng of pardoners
 a Lasshe of carters a Haldynes of cookers

. Explicit .

The lower half blank. On the 18th recto,

An hare in his forme a Crane dysplayd
 is tholdring or lening a Perok dysfigured
 A doune sitteth a Curlew unioynted

The Text ends at the foot of the same page, with the verso blank.

a Cong unlaced If he take the longe he
 a Heron dysmembred fleeth. **Explicit.**

MANUSCRIPTS.—In the British Museum are:—*Lansd.* 699, and *Harl.* 2251, folio 306, sec. xv. These have some final stanzas not found in Caxton's edition of the "Horse, the Sheep, and the Goose," and entitled "The Auctor makith a lenvoie vpon all the mateer be fore said."

REMARKS.—This is an undoubted production of Lydgate, to whom it is expressly attributed in the above manuscripts. It is difficult to account for the omission of the "Envoi" by Caxton, unless he printed from an imperfect copy.

The only EXISTING COPY is in the Public Library, Cambridge (AB. 8. 48. 4), and was formerly bound with other pieces in a volume already described at page 51. This copy unfortunately wants the original blank and the 6th leaf. Measurement, $8\frac{1}{2} \times 5\frac{1}{2}$ inches. On the 3rd recto is the Autograph "my name is george fferers." On the 8th verso, "George Ferrers the fift sone of Geo. Fer. his futher . . he had sixe sonnes w^{ch} are Julius. fer Rychard. fer Edward fer, Jhon ferrers George ferr Frauncys fer. and a daughter named Jane Ferrers, of the sonnes dyed ij."

No. 18.—THE HORSE, THE SHEEP, AND THE GOOSE.—VARIOUS STANZAS.
—THE PROPER APPLICATION OF CERTAIN NOUNS SUBSTANTIVE
AND VERBS. *Quarto. Second Edition. (Ante 1479).*

COLLATION.—One 4^a and one 5^a = 18 leaves, of which the 1st is blank.

TYPOGRAPHICAL PARTICULARS. These are the same as in the 1st edition, with the exception of the orthography and the use of a title-line, which in the other edition is altogether wanting, a sufficient reason for attributing this to a later period: for, had the 1st edition been printed with a head-line, we may certainly assume that the improved appearance would not have been omitted by Caxton in the reprint. In this edition we find the 6th leaf, noticed as wanting in the only known copy of the 1st edition.

The Text begins on the 2nd recto,

**The hors . the shepe ⁊ the ghoos.
Ountreverters . ples and disordes
Bitwene perfoness were two or thre
Sought out the groundes be recordes
This was the custoom of antiquite**

On the 14th verso,

**All in one bestell to speke in wordes plegn
That noman sholde of othe haue disdayn
Thus endeth the horse the
ghoos and the sheep .**

The Text ends at foot of 18th recto,

a Heron dismembrid fleetch. Explicit.

The verso blank.

EXISTING COPIES.

1. CAMBRIDGE. *Public Library* (AB. 5. 37. 1). *A fragment* of 6 leaves, formerly bound up in a volume of early-printed English tracts.
2. YORK. *Cathedral Library*.—*Perfect*, having the original blank leaf; slightly stained. Measurement, $8 \times 5\frac{1}{2}$ inches. An accurate reprint from this copy was presented by Sir M. M. Sykes to the Roxburghe Club.

No. 19.—THE TEMPLE OF GLASS. *Quarto. Sine ullâ notâ. (Ante 1479.)*

COLLATION.—Three 4th and one 5^a, unsigned, or 34 leaves, of which the 1st is (?) blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type is No. 2 only. Full lines measure 4 inches, and each page contains 23 lines. Without signatures or catchwords.

After the blank the poem commences on the 2nd recto, with space for a 2-line initial, with director :—

. The temple of glas .

f Or thought constreint ⁊ greuous heuynes
for penfished and high distres
To bed I went now this other nyght

The Text ends at the foot of the 34th recto,

I mene that benygne and goodly of face
Now go thy way and put the in her grace

. Explicit the temple of glas .

MANUSCRIPTS of this piece do not often occur even in collections of Lydgate's poetry. *Add.* 16165, xv. sec., however, presents an example, which has the following title :—
"Une soygne moult plesaunt fait a la request dun amoureux par Lidegate Le moygne de Bury." The 1st line is "For thought compleynt and geuous hevynesse." It has also a running head to every page, "The dreeme of a louer."

REMARKS.—There seems no doubt that this was one of the less favoured compositions of Dan John, although by some Writers it has been attributed to Hawes. It was reprinted by Wynken de Worde.

The only EXISTING COPY is in the Public Library, Cambridge (AB. 8. 48. 5). It is *perfect*, excepting the blank (?) leaf, and was formerly bound with other pieces in a volume already described at page 51. Measurement, $8\frac{1}{2} \times 5\frac{1}{2}$ inches.

NO. 20.—THE CHORLE AND THE BIRD. *Quarto. First Edition.*
Sine ullâ notâ. (Ante 1479).

COLLATION.—One 5ⁿ, or 10 leaves, of which the 1st is blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type used is No. 2 only. Full lines measure 4 inches, and each page contains 3 verses of "Balad Royal," or 23 lines, including a blank line between the stanzas. Without signatures or catchwords.

After the blank the poem commences on the 2nd recto, space being left, with a director, for the insertion of a 2-line initial.

The Text begins thus :—

p **Problemes of olde liknes and figures**
Whiche proude ben fructuos of sentence

The Text ends on the 10th verso,

Goo litell quaper and recomande me
Unto my maister with humble affection
Beseke hym lowly of mercy and pyte
Of thy rude making to haue compassion
And as touching thy transacion
Out of frenshy / how that hit englisshid be
All thing is said vnder correction
With supportacion of his benygnyte

. Explicit the chorle and the birde .

MANUSCRIPTS of this piece are uncommon. *Harl.* 116, sæc. xv—"Problemys of olde liknesse and figures," "Explicit tractatus de Aue et Carlabundo." *Lansd.* 699, sæc. xv—"Incipit de Aue et Rustico; Problemys, likenessis & figures." *Cotton Calig.* A. ii. sæc. xv—The same.

REMARKS.—This fable is always included among the compositions of Lydgate. It was reprinted by Pynson, and a copy in the Grenville library (11226), has the following Autograph note :—"The same story is told by Alphonsus in his fable of the labourer and the nightingale, and in *Gesta Romanorum*, cap. 169."

EXISTING COPIES.

1. CAMBRIDGE. *Public Library* (AB. 8. 48. 3).—*Perfect.* This was formerly in the volume of poems already described at page 51. Measurement, $8\frac{1}{2} \times 5\frac{1}{2}$ inches.
2. ST. ALBANS. A *fragment*, consisting of the 3rd and part of the 6th leaves, extracted from the cover of a book in King Edward VI Grammar School. (See under *Boethius*).

No. 21.—THE CHORLE AND THE BIRD. *Quarto. Second Edition.*
Sine ullâ notâ. (Ante 1479).

The similarity of these two editions is exact so far as the number of stanzas, number of lines to a page, and the general state of the text ; but there is an evident variation in the typographical minutiae, such as the omission of the director, the use of full-points and colons as ornamentation, and above all the constant variation in orthography. Take the 1st line as an example :—

No. 20. p Noblenes of olde lifenes and figures

No. 21. roblenes of olde lifenes and figures

and the last line,

No. 20. . Explicit the chorle and the birde .

No. 21. Explicit the Chorle and the birde. : .

The only known EXISTING COPY is in the Chapter Library at York. It is *perfect*, with the original blank, but slightly stained. Measurement, $8 \times 5\frac{1}{2}$ inches. An accurate reprint from this copy was presented to the Roxburghe Club by Sir M. M. Sykes.

No. 22.—THE TEMPLE OF BRASS, OR THE PARLIAMENT OF FOWLS.—
 A TREATISE WHICH JOHN SKOGAN SENT UNTO THE LORDS . . .
 EXHORTING THEM TO LOSE NO TIME IN THEIR YOUTH.—THE
 GOOD COUNSEL OF CHAUCER.—BALAD OF THE VILLAGE WITHOUT
 PAINTING.—ENVOY OF CHAUCER TO SKOGAN. *Quarto. Sine*
ullâ notâ. (Ante 1479).

COLLATION.—This is only known from the first three 4th, or 24 leaves.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type used is No. 2 only. Full lines measure $3\frac{1}{4}$ inches, instead of 4 inches, as in the former pieces, and each page contains 23 lines. Without signatures or catchwords.

The Text of the TEMPLE OF BRASS begins on the 1st recto, without a blank leaf—

he lpf to short the craft so lōge to lerne
 Chassaye to hard to sharpe the conquering

On the 17th recto,

That I shal mete some thinge for to fare
 The better , and thus to rede I wil not spare

Explicit the temple of bras

This makes 98 stanzas in "Balad Royal." On the same page follows—

Here next foloweth a trefple / whiche John
Skogan sente unto the lordes and gentil
men of the kynges hows / exhortyng them to
lose no tyme in theyr yongthe / but to use
vertues .

On the 21st verso,

God conforme pou / in vertuous goodnes
So that thurgh negligence / no thing ye lese

Thus endeth the traptye wiche John
Skogan sent to the lordes and esta
tes of the kynges hous .

A blank of 5 lines in depth ; then a 7-line stanza—

Wyth empty honde men may no hawkes lure

And wene thy self be noght / 7 be a wrecche

A blank line, and then ensues—

The good counceyl of chawcer

which is the last line in the page.

On the recto of the 22nd leaf are Chaucer's counsels :—

Fle ye fro ye ptees 7 dwelle with sothfastnes
Sniffle unto the good yf it be smal

making 3 stanzas of "Balad Royal," and filling the page. On the verso,

Balade of the vilage without pepentyng
Playntyf to fortune

making 10 stanzas. This wrecchid worldes transmutacon
The poem ends thus, near the foot of the 24th recto,

Praye ye his best frende of his noblesse
That to som better estate / he may attayne

A blank line, and then follows—

Thenuoye of Chaucer to Skogan

which is the last line in the page. On the 24th verso follows "Thenuoye," which often appears as a separate poem. It begins thus :—

To broken ben the statutes hpe in heuen
That create were / eternally tendure

but, in the only two copies known, breaks off after the 3rd stanza, which ends :—

Was neuer erst skogan blamed for his tōge

MANUSCRIPTS.—Of the "Temple of Brass" there seems to be only one in the British Museum, *Harl.* 7333, which is entitled "Parliament of Fowls," and ascribed to Chaucer. The other pieces are not unfrequent in the poetical collections of the 15th Century, and appear to have been written also by Chaucer, with, perhaps, the exception of the Exhortation of Skogan.

REMARKS.—It is impossible now to say what (besides the concluding stanzas of the poem) the remaining portion of this tract contained.

The 33rd stanza gives the title of the poem "The temple of bras." It was reprinted by Wynken de Worde, and is commonly known as "The Parliament of Birds," or "The Assembly of Fowls." Dr. Middleton (and others quoting him), calls it "Scipio's Dream"—a misnomer derived from the words "Somnium Scipionis," written in an old hand on the Cambridge copy, and from the opening stanzas where Chaucer mentions Cicero's "Somnium Scipionis" as suggestive of this poem.

Very little is known of Scogan. None of the Editors of Chaucer, nor the Biographers of the Poets, have cleared away the confusion in the various accounts of him. From the "Exhortation," and from Chaucer's "Envoy," it is certain that he must have lived in the reigns of Richard II and Henry IV. In *Lansd. MS.* 762, sæc. xv, folio 20, is a Latin epitaph of two stanzas on "John Skogan."

EXISTING COPIES.

1. CAMBRIDGE. *Public Library* (AB. 8. 48. 6).—*Imperfect*, consisting of the first three 4th. Formerly bound with other pieces in a volume already described at page 51. Measurement, 8 × 5½ inches.

2. ST. ALBANS. *King Edward VI School*.—*Very imperfect*, consisting of leaves 11 to 24; injured and wormeaten, having been extracted from the covers of Caxton's "Boethius." Measurement, 8¼ × 5⅝ inches.

NO. 23.—THE BOOK OF COURTESY. *Quarto. First Edition.* *Sine ullâ notâ. (Ante 1479).*

COLLATION.—One 4ⁿ and one 3ⁿ = 14 leaves, of which the last is blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type is all No. 2. Full lines measure 3¾ inches. 23 lines to a page, including a blank line between the stanzas. Without signatures or catchwords.

The Text begins thus :—

I prayp John lpyth your tendre enfancpe
Stondeth as yet vnder / in difference
To vice or vertu to meyn or applye

The Text ends on the 13th recto,

And how to hurte / lyeth euer in a wayte
 Kepe your quaper / that it be not ther bayte
 Explicit the booke of curtesye.

The 13th verso, and the 14th leaf are blank.

The only EXISTING COPY is in the Public Library, Cambridge, (AB. 8. 48. 7), and was formerly in the volume of tracts described at page 51. On the final blank are two verses in manuscript by "J. F." (John Fowler?) and the Autograph "Arundell" twice.

A second edition will be described among the books printed in Type No. 5.

NO. 24.—QUEEN ANELIDA AND FALSE ARCYTE.—THE COMPLAINT OF
 CHAUCER TO HIS PURSE. *Quarto. Sine ullâ notâ. (Ante 1479).*

COLLATION.—One 5ⁿ or 10 leaves, all printed.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type is No. 2 only. Full lines measure 3 $\frac{3}{4}$ inches, 23 lines to a page. Without signatures or catchwords. Space is left at the commencement for a 2-line initial.

The Text begins :—

t hou fieris god of armes / mars the rede
 That in the frosty coudre called trace
 Within thy greyny temple ful of drede

The Text ends on the 9th recto,

How that arcite / anelida so fore
 Hath thirled with the penynt of remembrece

Thus endeth the compleynt of anelida

On the same page is Chaucer's Complaint to his Purse.

The oplet of chaucer vnto his empty purse

To pou my purs / and to none other wight
 Compleyne I for ye be my lady dere

making 3 stanzas in "Balad Royal," with the refrain—

We heuy agayn / or ellis mote I dye

and ending on verso of same leaf.

This is followed by a single 5-line stanza,

Thenuope of chaunter unto the kynge

O conquerour of brutes alþon

Haue mynde vpon my supplicaciō

Explicit . . .

The 10th folio is occupied on the recto by what is commonly called Chaucer's Prophecy, which is here given in full.

Whan seþþ sailleth in prestes lawes
And lordes hestes ar holden for lawes
And robbery is holden purchas
And lechery is holden solas
Than shal the lond of alþon
Be brought to grete confusiō

Hit falleth for euery gentiliȝman
To save the best that he can
In mannes absence
And the soþ in his presence
Hit cometh by kynde of gentil blode
To cast away al heuynes
And gadre to gidre wordes good
The werk of wisdom berith witnes

Et sic est finis . . .

The verso is blank.

MANUSCRIPTS.—There are three manuscripts of "Anelida and Arcyte" in the British Museum; *Harl.* 372, *Harl.* 7333, and *Addit.* 16165. They are all of the 15th Century, and, like Caxton's edition, omit the final stanza usually found in the printed versions of this poem, beginning:—

Whanne that Anelyda this wofull quene
Hath of her hande written in this wise,

REMARKS.—This poem is expressly attributed to Chaucer by Lydgate, in the following verses from the prologue to his translation of the "Fall of Princes."

Of Anelyda and of fals Arcyte
He made a compleynte, doleful and pitous.

"Chaucer's Prophecy," as here given, is the same version as that in Thynne's edition of his works, but differs from, and is more full than, the version given by Mr. Singer in his edition, and adopted from that by Robert Bell. Thynne, indeed, whose edition (London, 1532, folio) is the basis of all that followed, appears in several instances to have taken Caxton's edition for his Text.

The only EXISTING COPY known is in the Public Library, Cambridge (AB. 8. 48. 8), and was formerly in the volume of tracts described at page 51. Measurement, $8\frac{1}{4} \times 5\frac{1}{2}$ inches. Autographs:—"Constat Paulo Haynes."—"Sum liber m^ri Birkenhed clic Comptr."—"This is Henry brikened boke."—"Thomas Bristow"—"Waterhous"—"Thomas halnū."

No. 25.—BOETHIUS DE CONSOLACIONE PHILOSOPHIÆ, translated into English by Geoffrey Chaucer. Folio. "*I William Caxton have done my devoir to enprinte it.*" Without Place or Date. (Ante 1479).

COLLATION.—Eleven 4ⁿ and one 3ⁿ = 94 leaves, of which the 1st is blank.

TYPOGRAPHICAL PARTICULARS.—Without title-page, signatures, catchwords, or folios. Two Types, No. 2 for the body and No. 3 for the Latin quotations, are used. The lines are not spaced to one length. Full lines measure 5 inches, and there are 29 to a page. Space has been left at the commencement of chapters for the insertion of 2-line initials.

After a blank leaf the Text commences with the title in Latin in Type No. 3, on the 2nd recto, the English translation being uniformly in Type No. 2:—

Boecius de consolacione philosophie

**Carmina qui quondam studio florente peregrī
flebilis heu multos cogor inire modos**

a **Ulas I weppyn am constrained to begynne bers
of sorowfull matere That whylom in flourisshing
sturdy made delitable dittes / for lo rendyng mufes of**

On the 93rd recto, 3rd line,

**open of the Jugges that seeth and also that demeth alle
thynges / Deo gracias**

**Explicit boecius de
consolacione philosophie**

Caxton has added an interesting epilogue, which occupies the remainder of the recto and the whole of the verso, being followed, on the 94th recto, by the "Epitaphiū Galfridi Chaucer," printed in Type No. 3, which concludes on the verso, and the last few lines of which are :—

**Poſt obitum Caxton voluit re binere cura
Willelmi . Chaucer clare poeta tui
Nam tua non ſolum compreſſit opuscula formis
Haſ quoq; ſ; laudes . iuſſit hic eſſe tuas**

This epitaph was written by a brother Poet, Stephen Surigo, Lic. Decr., of Milan, and is most interesting as showing, in connexion with the previous epilogue (given in Vol. I, page 149), that not only did Caxton perpetuate the memory of the great Poet by printing his works, but that he also raised a public monument to his memory before St. Benet's Chapel, in Westminster Abbey, in the shape of a pillar supporting a tablet upon which the above "Epitaphye" was written.

MANUSCRIPTS.—The following are in the British Museum :—1. *Harl.* 3236 (Latin, sæc. xiv), with a Latin gloss—2. *Lansdowne* 842 (Latin sæc. xv), the text alone, in Italian characters, with beautifully illuminated initials—3. *Harl.* 4335-39 (Latin and French, A.D. 1476), five volumes, with text and gloss in Latin, and the translation with French gloss by Jehan de Meun—4. *Harl.* 4330 (French, sæc. xv), Jehan de Meun's translation—5. *Addit.* 21602, the same—6. *Harl.* 2421 (English, xv sæc.), Chaucer's translation, beginning "Allas I wepyng am costreyned to begynne verse of sorowful matere;" it agrees exactly with Caxton's text, and, like that, has a Latin couplet preceding each chapter, but is without prologue or epilogue—7. *Addit.* 16165, the same, written for Lord Shirley, and with a metrical prologue to "ye Kalandare of yis litell booke," from which the following verses in praise of Chaucer are extracted :—

And for to put hit in your mynde
First yus by ordre shul ye fynde
Of Boece ye holt translayoun
And phylosophyes, consolacyoun
Laboured by Geffary Chaucier
Whiche in oure wolgare hadd neuere his pere
Of eloquencyale Retorryke
In Englysshe was neuer noon him lyke
Gyff him ye prys and seyye yer hoo
For neuer knewe ye such a na moo

Besides the above, English metrical translations are found in *Royal* 18 A XIII, *Harl.* 43 and 44, and *Sloane* 554.

REMARKS.—There are few ancient Authors whose works received greater attention in the 15th Century than those of Boethius. M. Paris gives an account of five different

translations of the "De consolatione" into French verse, all of that age, and contained in the *Bib. Imp., Paris*. One of these agrees with *Harl.* 3236 above noticed.

Some writers, and among them Dibdin (*Typ. Ant.*, vol. i, page 306), have doubted whether Chaucer was the real translator of the version under review, but none of the manuscripts attribute it to any other writer; and, not to quote the express mention of it in the "Retraction," Chaucer himself includes it among his works in the following couplet (line 425) from the "Legend of Good Women"—

And for to speke of other holynesse
He hath in prose translated Boece.

In this translation Chaucer appears to have chosen the original Latin for his text. He certainly did not take it from any of the French versions noticed above, nor from those described by M. Paris; nor is it, as Dibdin suggests, from the anonymous translation, printed by Colard Mansion, in 1477. But from whatever source derived, it was, if we may judge from the many copies extant, very favourably received. Our Printer especially took great delight in what he terms the "ornate and fayr" language of the Poet, and in the epilogue to his edition he has left us a most interesting tribute of his admiration.

There was another version of this work in English metre, which, from the existence of several copies in various libraries, appears also to have been extensively circulated. It was, according to the majority of manuscripts, the production of Johannes Capellanus, who, from a manuscript in Balliol College (316A), appears to have been John Walton, Canon of Osney. We will mention three in the British Museum. *Harl.* 44 (sæc. xv) has a prohome of 31 stanzas preceding the work, from which these two are taken as a specimen:—

To Chaucer that is flour of Rethorik
In Englyssh tonge and excellent poete
This wote y well no thyng may I do like
Thoghe so that J of makyng entirmete
And Gower that so crafteley doth trote
And in his booke of moralite
Thoghe y to theyna in makyng am vnmete
Yet must y shewe it forth that is in me
• • • •

And eny lorde and ladye what ye be
Or Clerk that liketh fer to rede thys
Besechyng lowly with humylite
Supporte wher y haue doo amyse
Correcete onoly ther that nedeful is
Yf worde or sentence be noght as it sholdo
My silf y am vnsufficient y wysse
For yf y cowthe haue better done y wolde

The Text follows—"Alas y wreche that whilom was in welthe," &c. At the end is the following colophon—"Explicit liber Boecij consolacōne Phie de latino in anglicum

translatuſ Anno dñi Millesimo CCCC^{mo} x^{mo} per Capellñ Johanneſ." *Harl.* 43, (ſec. xv) is the ſame translation, but without the proheſe, and in the handwriting of "Thomas Chaundeler Vniuerſitat^{is} Oxon^{is} et eceliæ Welleſ Cancellarius." It begins—

Alias I wrech that whylome was in welyſ
And luſty ſong reede for to wrytte

Royal 18. A. XIII, (ſec. xv, early) : this agrees exactly with *Harl.* 44, as alſo does *Sloane* 554.

Every library of the 14th and 15th Centuries, of which we have any account, appears to have contained a copy of "Boethius:" many had ſeveral copies. In the Ducal Library, Bruges, 1467, was a manuſcript with this title, "Boece de Conſolacion en englois," which is not unlikely to have been the translation of Chaucer. (See *Les Msc. Franc.* No. 7071, 7071¹, 7072, 7072², 7201, 7204, *Dibdin Typ. Ant. I.*, 303; *Notice ſur Colard Maſſion*, page 31; *Barrois*, No. 1088).

EXISTING COPIES.

1. BRITISH MUSEUM. *General Library* (C. 21. d).—*Perfect*, and in fair condition. Measurement, $10\frac{1}{2} \times 7\frac{1}{4}$ inches. Bequeathed by the Rev. C. M. Craherode.

2. THE SAME. *King's Library* (C. 11. e. 9).—*Imperfect*, wanting the 80th leaf. Large and clean. Measurement, $11\frac{1}{4} \times 8$ inches. On the 2nd recto is the partially obliterated Autograph "John Fals" (John Falſtoffe?).

3. THE SAME. *Grenville Library* (No. 10544).—*Perfect*, very fine and clean. Measurement, $11\frac{1}{4} \times 8\frac{1}{8}$ inches. Purchaſed for £52 10s.

4. CAMBRIDGE. *Public Library* (AB. 4. 9).—*Imperfect*, wanting the 3rd and 4th leaves; much ſtained. From Biſhop Moore's collection. Measurement, $11\frac{1}{8} \times 8$ inches.

5. OXFORD. *Bodleian*.—*Imperfect*, wanting 56th leaf. In good condition. Measurement, $10\frac{3}{4} \times 7\frac{1}{4}$ inches.

6. THE SAME. Another copy.—*Imperfect*, wanting 8th and 40th leaves; ſtained, but otherwiſe good, and retains the original blank. Bound up with "Cathon," "Knyght of the Toure," and the "Fables of Esope." Measurement, 11×8 inches. On the blank leaf, in manuſcript—"Ex dono Moſis Pitt Bibliopolæ, Londonienſis, A.D. 1680."

7. THE SAME. *Exeter College*.—*Perfect*, ſlightly ſtained. With manuſcript notes. Bound with "Cathon." Measurement, $10 \times 7\frac{1}{2}$ inches.

8. THE SAME. *Magdalen College*.—*Perfect*, uncut, having the original blank, and in the original binding of brown ſheepskin. Much ſtained. Measurement, $11\frac{1}{4} \times 8\frac{1}{8}$ inches.

9. RIPON MINSTER. *Chapter Library*.—*Imperfect*, wanting 2 leaves in the middle; ſlightly ſtained. Autographs of "Francis Howard," "Ambroſe Niclaſ," and "Nicholas

Morgan." Measurement, 11×8 inches. This copy, formerly in Earl Spencer's library, was placed by his lordship in the sale of Stanesby Alchorne's books.

10. STON COLLEGE, *London*.—*Imperfect*, wanting half of the 1st printed leaf. Stained. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches. In manuscript, on a blank leaf, "Henricus Holland Civis ac Bibliopola Londinensis volumen hoc cum alijs Bibliothecæ huic Sionensi donavit An^o 1644." "This book is for Antiquitie of Printing worth 6 sol et f denar. II. II."

11. ST. ALBANS.—*King Edward VI Grammar School*.—*Perfect*, with original fly leaf, but much stained and decayed. Uncut. Measurement, $11\frac{1}{4} \times 8$ inches. On taking to pieces the covers of this book fragments of no less than 13 different works by Caxton were rescued, several of which were unique.⁽¹⁾ Both book and fragments are now in a good plain binding, by Tuckett.

12. DUKE OF DEVONSHIRE.—*Perfect*, clean, and with original blank. A few manuscript notes. Measurement, $10\frac{1}{8} \times 7\frac{1}{2}$ inches.

13. MARQUIS OF BATH.—Said to have a copy, (See *Clarke's Repertorium*) but no particulars can be given.

⁽¹⁾ Some account of this, the most extensive recovery of its kind on record, may be found interesting, and shows strongly the importance of examining the covers of old books before rejecting them. In the summer of 1858 I embraced an opportunity of inspecting the old library in the Grammar School attached to the Abbey of St. Albans. I found a few valuable books all contained (and I believe are at the present time) in an old deal cupboard, upon which the leakage from the roof had dripped, apparently, for years. It must have been long since any one had touched a book there, and the amount of dust and decay was certainly enough to deter even a bibliomane from so doing. After examining a few interesting books I pulled out one which was lying flat upon the top of others. It was in a most deplorable state, covered thickly with a damp sticky dust, and with a considerable portion of the back rotted away by wet. The white decay fell in lumps on the floor as the unappreciated volume was opened. It proved to be Geoffrey Chaucer's English translation of "Boecius de consolacione philosophie," printed by Caxton, in the original binding, as issued from Caxton's workshop, and uncut!! On examining the amount of damage it had sustained, I found that the wet, which had injured the book, had also, by separating the layers of paper of which the covers were composed, revealed the interesting fact that several fragments, on which Caxton's types appeared, had been used in their manufacture. After vexatious opposition and repeated delays the Acting Trustees were induced to allow the book, which they now prized highly, to be deposited in the care of Mr. J. Winter Jones, of the British Museum, for the purpose of rebinding. On dissecting the covers they were found to be composed entirely of waste sheets from Caxton's Press, two or three being printed on one side only. The two covers yielded no less than 56 half-sheets of printed paper, proving the existence of three works from Caxton's Press quite unknown before. The following is the list of the fragments, all genuine specimens of England's first Printer, though unfortunately mostly in very poor condition.

- | | | |
|---|---|--|
| 1. The English "Jason," ten leaves. | 7. Lydgate's "Life of our Lady," two leaves. | 11. "Horn beata virginis" (unique), four leaves. |
| 2. "Dices," three leaves. | 8. "Assembly of Fowls," fourteen leaves. | 12. "Pica Sarum" (unique), eight leaves. |
| 3. "Chronicles," six leaves. | 9. "The Chorle and the Bird," two leaves. | 13. "An Indulgence of Pope Sixtus V." (P) two slips of parchment (unique). |
| 4. "Description of Britain," eight leaves. | 10. "The Horse, the Sheep, and the Goose," four leaves. | |
| 5. "Works of Sapience," (extremely rare), two leaves. | | |
| 6. "Tulle," seven leaves. | | |

(W.B.)

14. EARL OF ASHBURNHAM.—*Imperfect*, wanting the 4th and last leaves; otherwise in good condition. Measurement, $10\frac{1}{2} \times 7\frac{1}{2}$ inches.

15. EARL SPENCER.—*Perfect*, and in excellent condition. The original blank and the margins are covered with manuscript. The Alchorne book-plate. Measurement, 11×8 inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1743	III. 3602	R. Harley	—	Osborne.
—	V. 1738	Ditto	—	—
1751	1758	Osborne (Bookseller)	1 1 0	—
1773	—	J. West	5 10 0	G. Mason.
1776	1668	J. Ratcliffe	4 6 0	George III.
1785	2652	Anonymous	6 10 0	S. Alchorne.
a 1813	173	S. Alchorne (Spencer duplicate; <i>imp.</i>)	53 11 0	M. of Blandford.
a 1819	774	Marquis of Blandford (<i>i.</i>)	22 11 6	G. W. Taylor.
a 1823	I. 306	G. Watson Taylor (<i>i.</i>)	13 5 0	Thorpe (Bookseller).
1854	650	J. D. Gardner (<i>i.</i>)	70 0 0	—

NO. 26.—CORDYALE, OR THE FOUR LAST THINGS. *Folio. With Printer's Name, but without Place. March 24th, 1479.*

COLLATION.—Nine 4th and one 3^d = 78 leaves, of which the 1st and last are blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. Two Types are used, Nos. 2^a and 3, the latter for proper names and Latin only. The lines are not spaced out to one length. A full line measures 5 inches. Mostly 29 lines to a page, but sometimes 28. Without signatures, catchwords, or folios. Space left for the insertion of 2 and 4-line initials, with director. Commencing with a blank leaf the prologue of the Translator follows on the 2nd recto, space being left for a 4-line **A**.

The Text begins thus :—

I Ingratitude vterly setting apart, we owe
 a to calle to our myndes the manyfolde gyftes
 of grace, with the benefaictis, that our lorde
 of his moost plentiufule bonite hath ymen vs
 wretches in this present transitoire lif. Whiche flemem
 ending on the verso of the same leaf,
 euery sothe for to kepe the wayes of saluacion to the enheri
 ting of thetternal Joye and glorie. Amen

On the 3rd recto,

t His present tretyſ is deuīdēd in four principal parties
finiſhing at foot of the verſo of the ſame,

Here after folowes the prologue of the four laſt thinges

The Author's prologue commencing—

Emorare nouiſſima et in eternum non pecca
takes up the 4th recto and verſo, Type No. 3 being uſed, as before, for the Latin. On
the 5th the work itſelf opens, with ſpace for a 4-line T,

He firſt parte of the four laſt thinges / wher
t of the Remembrance withdraweth a man fro

It is divided into four books, concluding on the 76th verſo, with one line at the head
of the page, which is followed by the Printer's epilogue,
in unite ſempiternallꝝ world withouten ende. A. M. C. D.

t His booke is thus tranſlated out of frenſhe into
our maternal tongue by the noble and vertuous
lord Anthoine Erle Arquier, Lord Seales &

The Text ends with 20 lines on the 77th verſo, the laſt 8 of which are—
laſting permanēce in heuen Amen. Whiche werke pre-
ſent I began the morow after the ſaide Purification of our
bliſſid Lady. Whiche was the the daye of Seint Blaſe
Biſſhop and Martir. And finiſhed on the enen of than
nunciation of our ſaid bliſſid Lady fallꝝng on the wed-
neſday the xxiiij daye of Marche. In the xix year of
Kꝝng Edward the fourth

The 78th leaf, which closes the volume, is blank.

MANUSCRIPTS.—There does not appear to be an English version in the British Museum. In the Public Library, Cambridge (Nn. 3. 10. 1), is a copy on paper, unfortunately imperfect at beginning and end, but an exact transcript of Caxton's printed version, which the Scribe evidently took as his pattern, even to the star-shaped full-point. Indeed, of books, like the present, written for the Press, manuscript copies are not to be expected, unless transcripts from the printed editions, like that just mentioned.

REMARKS.—The French edition of this work (see page 25 *ante*) was, if similarity of workmanship in all points may justify the conclusion, before the Printer while at work upon this English edition.

Dr. Dibdin, to whom the French edition was unknown, says that Earl Rivers translated from the Latin; but as all the other productions of the Earl's pen, printed by Caxton,

were from the French, there would be strong grounds for supposing that this had come through the same channel, were not the fact established by its not being a literal translation of any Latin edition, while it is an accurate reproduction, line for line and almost word for word, of the French edition.

About the date also there has been some confusion. Mattaire and Panzer attribute the printing to 1478, Lewis to 1479, Dibdin to 1480; and Lord Orford thinks Caxton, unless he was two years employed upon it, has made a typographical error in the date. The dates in reality are very plain. Caxton says that Lord Rivers delivered the English translation to him to be printed, upon the day of "The Purification," which is further stated to have been the 2nd day of February, 1478; but as the year did not then begin until the 25th March, it would, according to the present reckoning, be February, 1479. The printing was begun the very next day, on the "morning after the said Purification," and completed upon the 24th day of March in the 19th year of Edward IV. This regnal year was comprised between March 4th, 1479, and March 3rd, 1480, thus again giving the year 1479 for the completion of the book. From this it is evident that instead of taking over two years for the printing it occupied Caxton just seven weeks. In Vol. I, page 149, may be seen the entire epilogue, as written and printed by Caxton.

For the literary history of "Cordiale" see the remarks on "Les quatre derrenieres choses," already noticed.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 11. c. 2).—*Not quite perfect*, the first 8 leaves having been mended, and portions supplied by Whittaker. Washed, and slightly stained. Both blanks. Book-plate of "Stanesby Alchornie, Tower of London." Measurement, $11\frac{1}{4} \times 8$ inches.

2. CAMBRIDGE. *Public Library* (AB. 10. 54. 3).—*Perfect*, with both blanks. Measurement, $10 \times 6\frac{3}{4}$ inches. Bound up with the "Mirrour of the Worlde," by Laurence Andrewe, and "Jason," by Gerard Leeu, 1492. Part of Bishop Moore's collection.

3. OXFORD. *Bodleian*.—*Imperfect*, wanting one leaf in the middle: much decayed, stained and wormeaten. Measurement $10\frac{3}{4} \times 7\frac{1}{2}$ inches.

4. GLASGOW. *Hunterian Museum* (Ab. 9. 9).—*Perfect*, but stained and scribbled over. The "Harleian" copy. Measurement $10\frac{3}{8} \times 7\frac{1}{2}$ inches.

5. EARL SPENCER.—*Perfect*, and clean. Measurement, $11\frac{5}{8} \times 8\frac{1}{4}$ inches.

6. EARL OF ASHURNHAM.—*Imperfect*, wanting all the third 4th, or 8 leaves. In the original binding, and uncut, having some 15th-Century balads on a fly-leaf. Measurement, $11\frac{5}{8} \times 8\frac{1}{2}$ inches.

7. EARL DYSART.—*Perfect*. Slightly stained, and much decayed at the end. From the Harleian Library. In old manuscript—£2 2s, being the price at which Osborne sold it, probably to Mr. Brereton. Measurement $10 \times 7\frac{3}{8}$ inches.

8. THOMAS BATEMAN, ESQ.—*A large fragment*; 34 leaves, much cropped. Bought in 1851 at Macclesfield. Measurement, $8\frac{5}{8} \times 5\frac{7}{8}$ inches.

9. THE MILLER LIBRARY.—*Perfect*. A few leaves mounted. In fair condition. Measurement, $11\frac{1}{2} \times 8$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
a 1743	III. 1544 ...	R. Harley	—	Osborne, Bookseller.
b 1743	V. 1767 ...	Ditto	—	Ditto.
a 1748	950 ...	Osborne, Bookseller	2 2 0	J. Brereton. (?)
b 1773	1873 ...	J. West	14 0 0	J. Hunter.
c 1774	1257 ...	W. Fleetwode	6 12 6	S. Alchorne.
c 1813	167 ...	S. Alchorne	127 1 0	George III.
1814	433 ...	J. Towneley	94 10 0	—
d 1826	601 ...	J. Inglis	24 3 0	W. Knight.
d 1847	888 ...	W. Knight	45 0 0	W. H. Miller.

NO. 27.—FRATRIS LAURENTII GULIELMI DE SAONA MARGARITA ELO-
QUENTIAE CASTIGATAE AD ELOQUENDUM DIVINA ACCOMMODATA.
Folio. Sine ullâ notâ. (1479–80?)

COLLATION.—One 3^o, one sheet, eleven 5^m, and one 3^o = 124 leaves.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. Type No. 2* only is used. The lines, of which there are 29 to a page, are in most cases of uneven length, although in some pages they are spaced out very regularly. Long lines measure 5 inches. Without signatures or catchwords. Space is left, with a director, for the insertion of initials 3 or 4 lines in depth. The hyphen is in this volume not unfrequently used instead of the / or , as a mark of punctuation. Chapters generally commence with a line, or two or three words, in capital letters; and the ends of paragraphs are often ornamented with an array of points,

The Text begins on the 1st recto with the prohemium,

fratris laurencij guilelmi de saona ordinis
mior fac theoe doctois phemiū ī nouā rthoicā

c

Ogitanti michi sepe numero ac diligencio con-
templāti qtu cōmoditatīs qtuqz splendoris ⁊ glorie afferre

On 5th verso,

EXPLICIT PROPHETIARUM . .

On the 53rd recto,

INCIPIT SECUNDUS LIBER rhetorice facultatis : In quo specialiter auctor agit de hijs que

The Second Book ends and the Third begins on the 83rd recto,

INCIPIT LIBER tercius rhetorice facultatis

On the 135th recto is a concluding chapter, the Text ending, on the verso of the 136th leaf, thus:—

in trinitate perfecta uiuit et regnat per infinita secula seculorum . **Amen .**

Explicit liber tercius: et opus rhetorice facultatis per fratrem laurentium Gulielmi de Saona ordinis minorum sacre pagine professor ex dictis testimonijsq; sacratissimarum scripturarum/doctoꝝq; pbatissimorum compilatum et ordinatum: quibus ex causis censuit appellandum fore Margaritam eloquentie castigate ad eloquendum diuina accommodatam

Compitatum autem fuit hoc opus in alma uniuersitate Cantabrigie . Anno dñi . 1488 . die et . 6 . Julii . quo die festum Sancte Marthe recolitur . Sub protectione Sennici regis anglorum Eduardi quarti

REMARKS.—There can be no doubt in the mind of anyone acquainted with the Westminster books that this issued from Caxton's Press. It agrees with them not only in character of type, but in length of line, depth of page, and other typographical peculiarities. Nor is there much uncertainty about the date. It was not written till July, 1478, and the first dated book in the types with which it is printed (Type No. 2*) made its first appearance in March, 1479, the latest dated book in the preceding Type (No. 2) being February, 1478. In 1480 Caxton discontinued entirely the practice of leaving his lines of an uneven length; but the majority of pages in this volume have their lines uneven. The book was therefore printed after July, 1478, and before or very early in 1480.

It is worthy of notice, that about the same time that Caxton, at Westminster, was engaged upon this work, the Printer-schoolmaster at St. Albans was also making it one of the first essays of his Press. There certainly was not a longer period than two years and a half between the two editions, which, so far as the text goes, agree very closely, the St. Alban's Printer having apparently reprinted from the edition by Caxton.

It is also very remarkable that this work should have been known and described for more than 150 years, yet never till October, 1861, recognised as the production of

Caxton's Press. In the Public Library, Cambridge, is a volume of Documents, relating to Corpus Christi College, which was used by Strype for his Life of Archbishop Parker; and among them is a Catalogue of the Books bequeathed by the Archbishop to the library of that College. At folio 255 is the following entry under the general head of "Books in parchment closures as they lye on heaps on the upmost shelves":—"Rhetorica nova impressa Canteb. fo. 1478." Strype, in his Life of Parker, misled by this entry, attributed the book to an early Press at Cambridge; and Bagford, writing to Tanner, in 1707, says—"I cannot but impart unto you, that very lately good Mr. Strype hath gave me an account of a booke which archbishop Parker gave to the Publick library of Benet college, and is a piece of rethorick, by one Gul. de Saona, a minorit, printed at Cambridge, 1478." Ames, who only knew the book from these accounts, and a facsimile of the beginning and end sent him by Mr. North, placed this work at the head of the list of Cambridge books in his Typographical Antiquities, 1749, and gave an engraving of North's facsimile; which led him to state that "the types were much like Caxton's largest." Herbert merely repeated the account of Ames; and thus it was reserved for Mr. Bradshaw in consulting the library of Corpus Christi College for another purpose, to examine the volume and to recognise the interesting fact that, although compiled at Cambridge in the year 1478, it was printed with the unmistakeable types of Caxton, and agreed in typographical particulars with the books issued from the Westminster Press between 1479-80.

Laurentius Gulielmi de Traversanis, of Saona (or Savona, as it is more commonly called), was born about 1414. His native city, not very far from Genoa, is better known as the birthplace of Christopher Columbus. He entered the Franciscan Convent there under Francesco di Rovere, afterwards Pope Sixtus IV. He studied at the Universities of Padua, Bologna, Cambridge, and Paris, and seems finally to have retired to his own convent at Savona, where he died, and to which he was a great benefactor. Wadding (*Scriptores Ord. Min.* folio, Romæ, 1650) mentions several of his works as existing in manuscript at Savona:—"Rhetorica pro junioribus," probably a companion to the present volume, which the Author calls "Margarita—ad eloquendum divina accommodata;" "Correctorium vitæ humanæ;" "Dialogus de vitâ et verâ felicitate;" "De bono conjugali, sive Matrimoniali;" "De pudicitia B. Virginis;" and "Triumphî quinque Jesu Christi," of which the "De Justitia" was dedicated to our King Edward IV. A brief notice of him is given in *Monti's Compendio*. 8vo. Savona, 1698.

EXISTING COPIES.

1. CAMBRIDGE. *Corpus Christi College* (now among the Manuscripts, No. CCCLI).—Perfect, in excellent condition, quite untouched by the knife, and altogether as fine a specimen of Caxton's Press as can be seen anywhere. It measures $12 \times 8\frac{5}{8}$ inches.

2. SWEDEN, URSALA. *University Library*.—Perfect, and in excellent condition.

No. 28.—THE DICTES AND SAYINGS OF THE PHILOSOPHERS. *Folio.*
"Enprynted by me William Caxton at Westmestre." *Second*
Edition. Dated 1477, but printed about 1480. With Colophon.

COLLATION.—Eight 4^{as}, and two 3^{as} = 76 leaves, of which the 1st is blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. Type No. 2* only is used. The lines are nearly always spaced out to an even length, and measure 5 inches; 29 lines to a full page. Without signatures, folios, or catchwords. Space is left at the beginning of chapters for the insertion of 3-line initials.

Commencing with a blank leaf, Earl Rivers's prologue follows on the 2nd recto.

The Text begins thus:—

Here it is so that every humayne Creature by the
 sustenance of our lord god is born & ordeigned to
 be subgette and thral unto the stormes of fortune
 And so in diuerse & many sondry wyfes man is perplexid

The prologue finishes half-way down the 3rd recto—

rather lynn after my rudenes not expert I in my maner fo-
 lowed my coppe and the ground I had to speke vpon as
 here after enslewis.

The verso is blank. The work itself commences on the 4th recto, with space left for a 4-line initial,

Edechias was the first Philosophic by whom
 thorough the wil and pleser of oure lord god
 Sapience was vnderstande and lawes recey-
 ued. whiche Sederchias saide. that every crea-
 ture of good belene ought to haue in hym sixtene vertues

The work concludes on the verso of the 73rd folio at foot, and is followed on the 74th recto by Caxton's epilogue and additions, commencing, with space for a 3-line initial,

Ere endeth the booke named the dictes or sayengis
 of the philosophers enprynted. by me William
 Caxton at westmestre the yere of our lord. M.

CCCC. Lxxvij. Whiche booke is late translated out of

The Text ends on the 76th verso, with a short page of 16 lines—

in thys world. And after thys lpf to lpyue euerlastyngh
 in heuen. Amen.

Et sic est finis.

Thus endeth thys booke of the dictes and notable wyse say-
 enges of the phyllosophers late translated and drawen

out of frenche into our englische touge by myr forside lord
 Cherle of Ryuers and lord Skales. and by hys roman-
 demēt sette in fornie and emprinted in thys manere as
 ye maye here in thys booke see Whiche was spynished the
 xvij. day of the moneth of Nouembre. and the seuenteth
 yere of the regne of kyng Edward the . fourth .

REMARKS.—The difference between this and the 1st edition (see page 36 *ante*) is considerable. *That* was printed from the original fount of Type No. 2; *this* from a re-casting of the same fount, showing many alterations in the punches. (See the preliminary chapter to this volume). *That* has the pages throughout the volume very uneven as to the length of the line; *this* nearly always even. *That*, with the unique exception of the Althorpe copy, is without the colophon; *this* has the colophon, of which a facsimile is given in the annexed plate, in every copy. Lastly, the orthography varies throughout the whole volume.

We must here notice the first instance of a practice common among the early Printers, and, doubtless, inherited from the Scribes:—namely, that of reprinting in subsequent editions the colophons and dates strictly applicable to the 1st edition only. Thus the three editions of “*Dictes and Sayings*,” which issued from Caxton’s printing office, all bear the same date of imprint, November, 1477, while we know that Type No. 2*, in which the 2nd edition is printed, was not used till after February, 1478, and Type No. 6, in which the 3rd edition is printed, was not in use till about 1488.

The literary history of “*Dictes and Sayings*” has been already recounted at page 38 *ante*.

EXISTING COPIES.

1. BRITISH MUSEUM. *King’s Library* (C. 10. b. 2).—*Perfect*. A poor impression with scribbings. From West’s sale. Measurement, $10\frac{1}{2} \times 7$ inches.

2. DUBLIN. *Trinity College*.—*Perfect*, and in good condition. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches.

3. DUKE OF DEVONSHIRE. *Imperfect*, wanting the 8th folio. Uncut, but very soiled and scribbled over. Measurement, $11\frac{5}{8} \times 8\frac{1}{4}$ inches.

Three poor fragments were extracted from a book-cover, at St. Albans. (See under *Boethius*.)

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1743 ...	III. 4046 ...	R. Harley	—	Osborne, Bookseller.
1773 ...	2288 ...	James West	21 0 0	George III.
1814 ...	541 ...	John Towneley	189 0 0	—

See also some Sale Prices of undistinguished editions, at page 41 *ante*.

No. 29.—AN INDULGENCE GRANTED BY POPE SIXTUS IV FOR ASSISTANCE
AT THE SIEGE OF RHODES. *On parchment.* (1480)

TYPOGRAPHICAL PARTICULARS.—The Type is No. 2* only, but from the warping of the skin assumes in many parts a very deceptive appearance. The lines, which are considerably extended, but all of one length, measure 9½ inches. The large 4-line wooden initial is to be noticed as being in all probability the earliest instance of printed initials in this Country; they certainly do not appear in any book for which this type was used. The following is the whole of the document :—

Ifrater Johannes kendale Turciplecius Rhodi ac commissarius A sanctissimo
in xpristo patre | et domino nostro domino Sixto divina providencia papa
quarto et vigore litterarum suarum pro expe- | ditione contra perfidos
turchos xpristiani nominis hostes. in defensionem insule Rhodi ⁊ fidei
catholi- | ce facta et facienda concessarum ad infra scripta p vniuersum orbem deputatus.
Dilecti nobis in xpo | Symoni Mountfort et Emme uxori ei⁹ Salutē in dno sempiternā
Prouenit ex tue deuotionis affectu quo romanā | ecclesiā reuereris. Ac te huic scē ⁊
necessarie expeditioni gratū reddis et liberalē. vt petitiones tuas illas preter | tim
que consciencie pacem ⁊ anime tue salutem respiciunt ad exauditionis gratiam
admittamus. hinc est q, nos | tuis deuotis supplicationibus inclinari. tibi vt aliquem
idoneum ⁊ discretum presbiterum secularem vel cu- | iusvis ordinis regularem in
tuum possis eligere confessorē. qui confessione tua diligenter audita p commissis | p te
quibuscumq; criminibus excessibus et delictis quantūcūq; granibus et enoni- | bus. etiam si
talia fuerint ppter que se | des apostolica sit quoniammodo merito consulenda.
Iniectionis manū in episcopū. vel superiorē. ac libertatis ecclesi | astice offense.
seu conspirationis in psonā aut statū romani pontificis. vel cuiusvis offense in
obediencie. aut rebel | lionis sedis eiusdem. ac p̄bitericidij. calibus dūtarat exceptis.
In reſeruatīs semel tantū. In alijs vero nō refer- | uatis totiens quociens fuerit
oportunū debitam absolutionē impendere ⁊ penitenciam salutarem iniungere. Ac omi | ni
iū peccatorū tuorū de quibz corde contritus et ore confessus fueris. semel in vita et semel
in mortis articulo plena | riam remissionē ⁊ indulgenciā auctoritate apostolica concedere
possit. dicta auctoritate qua p ipsius sedis lras fuit | scienti facultate muniti fungimur
in hac parte indulgemus. In quorū fidem has lras nostras Sigilli nostri ap | pensione
munitas fieri iussimus atq; mandauimus. Dat⁹ ultimo die Mēsis marcij Anno
domini | Millesimo quadringentesimo octogesimo

REMARKS.—The following particulars concerning John Kendal are gathered from an article in *Archæologia*, vol. xxvii, page 172, written by Sir F. Madden, and entitled "Documents relating to Perkin Warbeck."

In a deposition made by one Bernard de Vignoles, at Rouen in 1495, concerning a plot against the King's life, one of the persons implicated was John Kendal, Grand Prior of the Order of St. John of Jerusalem in England. He is also remarkable as having been the subject of the earliest contemporary English medal in existence, which is dated 1480, the period of the Siege of Rhodes. On this he is styled "Turcopolier," or General of the Infantry of the Order, the office of which was annexed to that of Grand Prior of England. Yet although the medal so designates him, it is not probable that he was actually present at the siege, as in that very year (*Rymer*, April, 1480) Edward IV ordered all persons to assist John Kendal, in Ireland, in procuring aid and money against the Turks. In this proclamation he is styled "Turcopolier of Rhodes, and locum tenens of the Grand Master in Italy, England, Flanders, and Ireland."

There are probably two EXISTING COPIES, although but one is at present known. This is in the British Museum (C. 18. e. 2), and was purchased in 1845. The blank space for the name is filled in with "*Symoni Mountfort et Enne uxori ei*," and it is dated the last day of March, 1480.

The Rev. Joseph Hunter noticed the existence of this "Indulgence," and wrote to Herbert about it, but it was not then recognised as a production of Caxton's Press; and, although the same document, must have been another copy, as the blanks were filled in with the names of Richard Catlyn and John Catlyn, April 16th, 1480.

NO. 30.—PARVUS ET MAGNUS CHATO. *Folio. Sine ullâ notâ. With Woodcuts. Third Edition. (1481?)*

COLLATION.—a b c 4^m, d 2ⁿ = 28 leaves, of which a j is blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. Two sizes of Type occur, No. 2* and No. 3, the latter being used for the Latin couplets as well as the "Incipit" and "Explicit" lines. Length of long lines 4½ inches. 29 lines to a page. Signatures are met with here for the first time, lower-case letters and Roman numerals being used. Without folios or catchwords.

Commencing with a blank leaf the title-line follows, on a ij recto, in Type No. 3. (See the annexed Plate). The Text begins thus :—

Hic incipit parvus Chato

(Woodcut of Four Pupils, one of whom wears a fool's cap, kneeling before a Tutor, who, rod in hand, sits in a high-backed chair).

**Am aia aduerterē quam hoīes graniter errare
Whan I aduerce in my remembrance
And see how fele folkēs erren greuously**

On sig. a iij recto,

Whan ye it rede let not pour herte be thence
But doth as this sayth with al pour entente
Hic finis parui cathonis

(Woodcut of Five Pupils kneeling before their Tutor, who, seated in a chair,
is teaching them from a book upon a lectern before him).

"Parvus Chato" contains 7 stanzas, and is followed, on sig. a iij verso, by
Hic incipit magnus Chato

I deus est animus nobis vt carmina dicunt
f Hic tibi pricipue sit pura mente colendus
For thy that god is inwardly the wyrt
Of man and geyrth hym vnderstondyng

The First Book has 42 stanzas. On sig. b ij recto,

Incipit secundus liber

This has 39 stanzas. On 8th recto of sig. b, 3 lines down,

Incipit liber tercius

This has 27 stanzas. On sig. c iij recto, half-way down,

Incipit liber quartus

This has 52 stanzas. In Parvus and Magnus Chato together 167 stanzas.

The Text ends, on 4th recto of sig. d—

Here haue I fond that shal ye gupde and lede
Strenght to good fame ⁊ leue pou in hys hous

Explicit Chato

REMARKS.—The Text is evidently a reprint from one of the early editions in quarto (see pages 52 and 55 *ante*), and was by no means intended "as a kind of supplement" to the "Cathon glossed" printed a year or two later by Caxton, as supposed by Dr. Dibdin in *Typ. Ant.*, vol. i, page 201.

Two woodcuts add to the interest of this volume; one being at the beginning and one at the end of the "Parvus Chato." (See Plate 27.) The same cuts also appear in the "Mirrour of the World," which raises the question of precedence. Here, at first sight, one would give priority to the "Mirrour," as the cuts appear newer and cleaner; but this is very deceptive, depending more upon the amount of ink and pressure used than on the condition of the cuts. The breakage of some of the lines in the "Mirrour" is a much more sure sign, and this tells strongly in favour of "Parvus Chato." The greater appropriateness of the designs to the "Parvus Chato"—a boy's book—than to the

illustration of grammar and logic as in the "Mirrour," leads to the same conclusion. It is therefore considered that these two cuts were designed originally for the "Parvus Chato," which in that case must have been printed previously to the "Mirrour," 1481.

There is nothing to induce us to attribute to Foreign Artists the production of these woodcuts, which show no amount of skill either in design or execution, which is not far surpassed in the undoubted productions of English Scribes and Miniature Painters of the same period. They may, therefore, be considered as probably the earliest specimens of wood-engraving in England.

EXISTING COPIES.

1. OXFORD. *St. John's College*.—*Perfect*. On a fly-leaf, in manuscript, appears "Liber Coll. S. Joan Bapt. Oxon. Ex legato Nath: Crynes Alū ejusdem olim Socii, 1745." Measurement, 10 × 7 inches. This is bound up in one volume with "Court of Sapience," "Pilgrimage," and "Eneydos."

2. EARL SPENCER.—*Perfect*, and clean, but measuring only $8\frac{3}{8} \times 6\frac{7}{8}$ inches.

Dr. Dibdin errs in attributing a copy to the Harleian Library. That described in the Catalogue (III. 6202) was a quarto, and was doubtless the same as that now in the collection of the Duke of Devonshire.

No. 31.—THE MIRROUR OF THE WORLD. *Folio. First Edition.*
Translated 1481. Woodcuts. Without Printer's Name, Date,
or Place, but in 1481.

COLLATION.—a b c d e f g h i k l m are 4^{na}, n is a 2^{na}=100 leaves, of which a 1 and the verso of n 4 are blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The only Type used is No. 2*. A full page contains 29 lines, which are fully spaced out and measure $4\frac{1}{2}$ inches. Without folios or catchwords. Signatures in lower-case letters and Arabic numerals. The number of woodcuts is 34. After the first (blank) leaf the "Table" commences on sig. a 2 recto.

The Text begins thus:—

Here begynneth the table of the rubriccs of this presen
te volume named the Mirrour of the world or thyngage
of the same

which turns over 4 lines to head of sig. a 4 recto, introducing the

Prologue declaring to whom this booke apperteyneth

Under this is the 1st woodcut (a man at his desk, &c.) The prologue terminates half-way down the verso of sig. a 5. On sig. a 6 recto,

**Hic begynneth the booke callid the myrrour of the worlde/
And treateth first of the power and puissance of god
capitulum primo.**

Then a woodcut (a Philosopher with the Globe in his hand), and space for a 5-line initial **M**. The Text ends on the 4th recto of sig. n, the verso being blank,

**helthe / And after this short 7 transitorie lyf he bynne
hym and vs in to his celestyal blyss in heuene Amen/**

MANUSCRIPTS.—*Cotton, Vesp. E. III* (Latin, sæc. xiv), "Incipit liber ymago mūdi Ad instructionem multorum quibus deest copia librorum, hic libellus edatur, nomen q. ei. ymago mundi indatur. eo qd. dispositio totius orbis in eo quasi in speculo conspiciatur." Without diagrams, prologue, epilogue, or colophon; and although similar in subject and treatment is shorter than the French manuscripts either in metre or prose.—*Bireh* 2435 is a French metrical composition entitled "Ymage du monde." It is splendidly illuminated, and bears date 1245. This was the original of the French prose version from which Caxton translated.—*Royal* 20 A. III, the same transcribed a century later.—*Hartl.* 334 (14th Century), similar.—*Royal*, 19 A. ix (15th Century), French prose. This agrees closely with Caxton, and has several illuminations showing the same designs as in his own woodcuts. Several parts of Caxton's prologue are borrowed from this version, in the preface to which we are told that this manuscript, "fu grosse et de tous poins ordonne cōme dit est, en la ville de bruges lan del Incarnacion n're seign' Jhū crist mil quatre cens soixante et quatre." Copies were in all the chief libraries of the 15th Century. Dibdin is in error about "the English original of Caxton's work" being among the Royal manuscripts in the British Museum (*Typ. Ant.* vol. i, page 109).

There is a fine manuscript in the Imperial Library, Paris, No. 7070 (French), which appears to agree in all particulars with Caxton. It is described by M. Paris (t. v, page 31), under "Le Roman de l'image du Monde, par M^e Gossouin."

REMARKS.—The origin of this work cannot be traced very satisfactorily; but as showing a much better acquaintance with the cosmogony of the world than any previous composition, it may be interesting to examine the evidence of its authorship. Consult *Notice sur Vincent de Beauvois*, par Danau; *Histoire Litt.* t. xviii, page 460; *Les Msc. Franc.* t. v, page 31.

Vincent de Beauvois, of the Order of Preaching Friars, who, from the dedication attached to several of his productions, appears to have flourished in the reign of St. Louis, composed an extensive work in Latin, consisting of four parts—"Speculum Naturale," "Speculum Doctrinale," "Speculum Historiale," and "Speculum Morale." The whole was entitled "Speculum majus," for the following reason, given in the 3rd chapter of the

First Book, "*Majus autem, ad differentiam parvi libelli jamdudum editi, cujus titulus Speculum vel Imago mundi, in quo scilicet hujus mundi sensibilis dispositio et ornatus paucis verbis describitur.*" M. Daunou thinks that the "parvus libellus" here referred to was the "Imago Mundi" from which "Lymage du Monde" was translated, and that it was a previous composition of Vincent de Beauvois; and Montfaucon quotes a manuscript in the St. Germain collection (Fonds Latin, 926) to support his view, in which we read "Iste liber intitulatus Speculum vel Imago Mundi editus a fre. Vincentio ordinis fratrum predicatorum." But Vincent's reference to a *Speculum Mundi*, "jamdudum editus," by no means suggests that he wrote that as well as his own; and unfortunately as no copy is known, the fact even of its agreement with "Lymage du Monde" cannot be verified. The manuscript quoted by Montfaucon is no evidence at all, as M. Paris, on examination, found it to be identical with the "*Speculum Historiale*," or the Third Part of Vincent's "*Speculum Majus*," which is by no means "a rational description of the World and its products shortly described." The compilation of "*Speculum Mundi*," from Vincent's "*Speculum Naturale*," as suggested by Greswell, is equally far from the truth. Although no copy of the Latin "*Speculum vel Imago Mundi*," referred to by Vincent, is known, there appears little reason to doubt that it existed in the 13th Century. Perhaps an earlier copy of the Latin manuscript in the Cotton Library, already described, may have formed the foundation of the French version, although in that case, as in Vignay's translation of the Chess-Book, considerable additions have been made. The history of the "Mirror of the World" may be summed up thus:—Before the middle of the 13th Century an unknown Author wrote in Latin "*Speculum vel imago Mundi*;" of this no copy has yet been recognised (*Cotton, Vesp. E. 111*?) In 1245 this was turned into French metre for the Duke of Berry, of which manuscripts in several libraries attest the popularity (*Birch* 2435; *Royal* 20, A. 111). In 1464 the old French metre was turned into French prose at Bruges, probably by "Maistre Gossouin," who added illustrations and divided it into chapters (*Royal* 19, A. ix; *Bib. Imp., Paris*, No. 7070). Here we find the Text used by Caxton for his translation, who even adopted a considerable portion of the French prologue (see *ante* Vol. I, page 153). Who this "Gossouin" or "Gossevin" was, and whether he was the Author or only the Scribe is quite unknown; perhaps he was identical with the Scribe "Gossein," who, upon the flight of Colard Mansion from Bruges, succeeded him as tenant of the scriptorium over the church-porch of St. Donatus.

The celebrated Cardinal Pierre d'Ailly compiled, in 1449, a work entitled "*Tractatus de ymagine mundi*" (*Hart. MS.* 637), which, however, is principally astronomical, having little in common with the work under review.

The publishing of this work was not a speculation on Caxton's part. He was employed, as we learn from the prologue (printed *verbatim* in Vol. I), to translate and

probably to print it by Hugh Brice, Citizen and Alderman of London, who wished to make a present to Lord Hastings. To adorn, as well as illustrate the pages, the art of the Wood-engraver was employed, and we may consider the figures here displayed as some of the earliest specimens of that Art in England. The designs were borrowed from the manuscript copy, the illuminations in the French manuscripts showing the same treatment. All the copies issued from Caxton's Press have the words necessary for the explanation of the diagrams inserted with the pen, instead of being engraved on the wood, which may perhaps be an argument for their home execution, as the Flemish Artists were certainly well skilled in engraving words in their blocks. They all appear to have been perfected by the same Scribe, which probably induced Oldys to assert that they are in Caxton's Autograph. Of this there is no evidence. Many of these woodcuts came, at a later period, into the possession of Laurence Andrewe, who used them in printing his undated edition of the same work.

Hugh Brice, of the same county as Caxton, where he held the manor of Jenkins (*Lysons*, vol. iv, page 75), was also of the Mercers' Company, although Stow calls him a Goldsmith (*Thoms's Stow*, page 77). He was knighted about 1472; and in that year accompanied John Russell and others on a trade embassy to Bruges. John Russell was the orator whose celebrated speech, upon the reception of the Order of the Garter by the Duke of Burgundy, is one of the earliest pieces attributed to the Press of Caxton. In 1473, Hugh Brice, who is called, "Clericus in officio Contrarotulatoris Monetae nostrae," was sent on a similar embassy, "De difficultatibus super intercursum Burgundiae removendis;" and on both occasions would necessarily become personally acquainted with Caxton, who at that time was in the service of the Duchess of Burgundy at Bruges. (*Rymer*, edit. 1727, vol. xi, page 738, &c. &c.) He also held the offices of Keeper of the King's Exchange, London; Governor of the King's Mint in the Tower, under Lord Hastings; and Mayor of London, 1494. He died in 1496.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 10. b. 5).—*Perfect*, and in good condition. Many receipts scribbled on the last leaf. Was in Ames's library. Measurement, $10\frac{1}{4} \times 7\frac{1}{2}$ inches. Autograph, "Willm̃ Humfrey añ Dñi 1519." The large device of Caxton is inappropriately inserted on a fly-leaf at the end of the volume.

2. THE SAME. *Cracherode Library* (C. 21. d).—*Perfect*, and with the blank leaf. In good state. Measurement, $11\frac{1}{8} \times 7\frac{7}{8}$ inches. Ratchliffe's copy.

3. CAMBRIDGE. *Public Library* (AB. 3. 14).—*Imperfect*, wanting a 2, a 3, a 8, and part of f 1. Much stained, but unusually large. Measurement, $11\frac{3}{8} \times 8\frac{3}{4}$ inches. From Bishop Moore's collection.

4. OXFORD. *Bodleian*.—*Perfect*, slightly stained, and a few leaves mended. Measurement, $11 \times 7\frac{1}{2}$ inches.

5. WINDSOR. *St. George's Chapel Library.*—*Imperfect*, wanting ϵ 1, i 1, and part of n 4, stained, and with manuscript notes. Measurement, $11\frac{1}{4} \times 8$ inches.

6. DUKE OF DEVONSHIRE.—*Perfect*, large, and in good state. The Roxburghe arms on cover. In manuscript, "Collegij Anglicani Louan." Measurement, $11\frac{1}{8} \times 8\frac{1}{8}$ inches. Purchased by the Duke of Roxburghe for £9 9s, from the Jesuits' College, Louvain.

7. EARL OF JERSEY.—*Perfect*, with the blank, which is covered with old writing. Slightly stained, and much cropped. Measurement, $9\frac{1}{2} \times 6\frac{1}{2}$ inches.

8. EARL DYSART.—*Perfect*, slightly stained, with few manuscript notes. Sigs. **b** and **c** transposed. The Harleian copy. Measurement, $10\frac{1}{2} \times 7\frac{1}{2}$ inches.

9. EARL OF MACCLESFIELD.—*Perfect*. Measurement, 10×7 inches.

10. EARL OF ASHBURNHAM.—*Imperfect*, wanting a 6, a 7, c 5, and c 6. Slightly soiled. Measurement, $10\frac{1}{2} \times 7$ inches.

11. EARL FITZWILLIAM.—*Perfect*, and in good condition. In manuscript, "7 $\frac{1}{2}$ guis." and "Lumley." Measurement, $9\frac{3}{4} \times 7$ inches.

12. EARL SPENCER.—*Perfect*, slightly stained, with few manuscript notes. Book-plate of Dr. Charles Chauncey. Measurement, $11\frac{1}{4} \times 8\frac{1}{4}$ inches.

13. JOHN MOORE PAGET, Esq.—*Imperfect*, wanting the last 3 leaves. Bought in 1792 of Tom Payne for £10. In fair condition. Measurement, $11 \times 7\frac{3}{4}$ inches.

14. REV. WALTER SNEYD.—A large *fragment*, consisting of 36 leaves from the latter part of the volume. Very clean. Measurement, $8\frac{1}{2} \times 5\frac{3}{4}$ inches.

15. W. F. STEPHENSON, Esq. *Ripon.*—*Imperfect*, wanting the last 3 leaves, scribbled over, and much cropped. Measurement, $9 \times 6\frac{1}{2}$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1682 ...	85 ...	R. Smith	0 5 0 ...	—
a 1743 ...	V. 1753 ...	R. Harley	—	Osborne, Bookseller.
a 1751 ...	1931 ...	Osborne, Bookseller.	1 1 0 ...	—
1756 ...	2024 ...	Bryan Fairfax	3 0 0 ...	F. Child.
b 1773 ...	336 ...	J. West (<i>very imp.</i>)	2 13 0 ...	R. Gough.
1773 ...	2469 ...	Ditto	12 12 0 ...	George III.
1776 ...	639 ...	J. Ratcliffe	2 15 0 ...	C. M. Cracherode.
1786 ...	1367 ...	Edward Wynne	5 5 0 ...	—
1790 ...	—	Dr. Chauncey	15 15 0 ...	Earl Spencer ?
1792 ...	1674 ...	J. Munro	15 15 0 ...	Short.
c 1795 ...	1076 ...	T. Allen	13 13 0 ...	E. Knight.
1796 ...	64 ...	Isaac Herbert	15 15 0 ...	—
1803 ...	1030 ...	M. Woodhull	38 17 0 ...	Powers.
b 1810 ...	2480 ...	R. Gough (<i>very imp.</i>)	4 14 6 ...	Bagster.
1812 ...	1752 ...	Duke of Roxburghe	351 15 0 ...	Duke of Devonshire.
1819 ...	2977 ...	Marquis of Blandford (<i>i 4 l.</i>)	15 0 0 ...	—
1820 ...	827 ...	A. Littlehale (<i>i. 2 l.</i>)	10 10 0 ...	B. W.
c 1821 ...	1410 ...	Edward Knight	32 11 0 ...	—
1824 ...	II. 419 ...	Sir M. Sykes	37 18 0 ...	—
1835 ...	2845 ...	Dr. Kloss (<i>i.</i>)	14 0 0 ...	—

In the above list are included all the copies that could not be identified as the 2nd edition.

No. 32.—THE HISTORY OF REYNARD, THE FOX. *First Edition. Folio.*
Translated in the Abbey of Westminster by William Caxton,
1481, but without Printer's Name, Place, or Date.

COLLATION.—a b c d e f g h i are 4^{ms}, k and l are 3^{ms}, a 1 and l 6 being blank. Between the leaves h 8 and i 1 is inserted a leaf half printed on both sides. This was probably owing to the accidental omission of a page by the compositor. Total, 84½ leaves, of which the first and last are blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type is No. 2*, none other being used throughout the volume. The lines are spaced out to one length, and measure 4¾ inches. A full page has 29 lines. Without folios or catchwords. Arabic figures are used in the signatures. Spaces 2 lines deep are left for the insertion of initials.

The Text begins, on sig. a 2 recto, thus:—

This is the table of the hystorpe of reynart the fore
ending half-way down sig. a 3 recto,

Howe the fore with his frendes departed nobly fro the
kynges & wente to his castel maleperduys/capitulo xliij

On the verso begins the story—

Hyet begynneth thystorpe of renard the fore
ending half-way down the verso of the 5th folio of sig. l,

Wher thep shal fynde faute/for I haue not addede ne
reynard but haue folowed as myghte as I can my coppe
whiche was in dutche, and by me willm Caxton trans-
lated in to this rude & synple englyssh in thabbepe of west-
mestre, synplished the vij daies of Junn the yere of our
lord .m. cccc. lxxij. & the xxj yere of the regne of
kyng Edward the iiijth/

Here endeth the hystorpe of Reynard the fore 2cf

REMARKS.—The date of printing this book is nowhere stated, though it was probably put to press directly after if not during the translation, which was finished on the 6th June, 1481. The literary history of this fable is very obscure. It appears to have had great popularity for some centuries previous to Caxton's time, as quotations from it appear so early as the 12th Century. Caxton's translation was made from "Die Historie van Reynart die Vos, gheprent ter goude in hollant by mi gheraert leeu Jnt i aer Meccc en lxxix." This prose composition was obtained from the union of two Flemish poems on "Reinart." These again were derived from the French. It is rather remarkable that, although so

many manuscript copies were in existence in the 15th Century—(there were three in one library, that of Charles V of France: See *Barrois*, Nos. 176, 1326, 1328)—few have descended to our times. In *Harl.* 219 (Latin) some of Reynard's stories are narrated, and in *Harl.* 913 there is a ballad of Reynard's adventures, in English verse, but there does not seem to be any manuscript, in any language, in any way similar to Caxton's version.

Equally rare are the early-printed editions, of which there are many. Of that by Gerard Leeu, in 1479, there are but two copies known. The Gouda edition, 1485, is very scarce; while of the reprint at Lubeck, 1498, only one copy, and that imperfect, exists. The first English edition, by Caxton, is comparatively common, as five copies are catalogued below; but of Caxton's 2nd edition, and of the undated reprint by Pynson, we cannot quote a perfect copy in any library. The later reprints are too numerous to specify, although we must mention the excellent verbatim reprint of Caxton's 1st edition, edited by Mr. Thoms, in 1844, for the Percy Society.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 11. c. 3).—*Perfect*, and in good preservation. Measurement, $11\frac{1}{4} \times 7\frac{1}{8}$ inches.
2. THE SAME. *Grenville Library* (No. 10545).—*Perfect*, very large, and in excellent condition. Measurement, $11\frac{1}{4} \times 8\frac{1}{4}$ inches. The 4th and 5th leaves of sig. a have been transposed in the folding.
3. ETON COLLEGE.—*Imperfect*, wanting a 2, a 7, a 8. Clean. Measurement, $9\frac{3}{4} \times 8$ inches. Bequeathed by Anthony Morris Storer in 1799.
4. DUKE OF NEWCASTLE.—*Perfect*, with both blanks. Washed throughout, but in good condition. Measurement $10\frac{1}{2} \times 7\frac{7}{8}$ inches.
5. EARL SPENCER.—*Perfect*, and in good preservation. Measurement, $10 \times 7\frac{1}{2}$ inches. Bequeathed by Dean Honeywood to the Chapter Library, Lincoln, and sold in 1811 to Dr. Dibdin, for Lord Spencer.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1776 ...	1223 ...	J. Ratcliffe	5 10 0	George III.
1811 ...	— ...	The Dean and Chapter of Lincoln Cathedral ...	—	Dr. Dibdin.
1826 ...	1424 ...	J. Inglis	184 16 0	T. Grenville.
1854 ...	461 ...	J. D. Gardner	195 0 0	Duke of Newcastle.

No. 33.—TULLY OF OLD AGE; TULLY OF FRIENDSHIP; THE DECLAMATION OF NOBLESSE. Folio. "Enprynted by me symple persone William Caxton." No Place. 1481.

COLLATION.—*Old Age*: sigs. 1 and a are 3^{ns}, with 1 1, and the 6th leaf of a, blank—**b c d e f g h** are 4^{ns}—**i** is a 2ⁿ, with **j** 4 blank. *Friendship* and the *Declamation*: **a b c d e f** are 4^{ns}, with no blanks. The 1st section in the "De Senectute" is signed in Arabic numerals only, thus: 1 2—1 3—1 4, the rest of the work being signed in letters and Arabic numerals. The three tracts together have 117 printed and 3 blank leaves.

TYPOGRAPHICAL PARTICULARS.—There is no title-page to any of the three treatises. The Type is all No. 2^a, except where Latin quotations or proper names are introduced, when Caxton's largest Type, No. 3, is used. The lines are fully spaced out, and the long lines measure 4½ inches; 29 lines make a full page. Without folios or catchwords. Space is left at the beginning of the chapters, with a director, for the insertion of 2 to 5-line initials. The peculiar **zcf** belonging to Type No. 1 is used in this book.

After a blank leaf the Text begins on sig. 1 2, space being left for a 2-line initial **D** with director,

D Ere begynneth the prohempe vpon the reducinge /
both out of latyn as of frensch in to our englyssh
tongue / of the polyptrique booke named Tullius de senec-
tute . whiche that Tullius wrote vpon the disputacions ⁊

This prohome is divided into three long paragraphs, with space for an initial letter for each, and ends on the 4th recto, being followed immediately by the "Remembrance," or table of contents, which gives the subjects of the different chapters, but no means of reference to the chapters themselves.

The "Remembrance" ends at the foot of the 5th verso of sig. a,

Thus endeth the remembrance of thistorpes compresed
and towehid in this lytil booke entituled Tullius de Se-
nectute /

A blank leaf follows, and the work itself commences on sig. **b** 1 recto, with space for a 6-line initial **M**,

M souverayn frende Artitus, how be it
that I knowe certaynly that thou
art bothe myght and day penfif and
careful / for the gouvernement of the
comyn profyte of the Romayns / cal-
lyd in latyn Res publica / like as is
Titus flaminius the noble consul of Rome Neuer-

The treatise "De Senectute" ends, with the following lines and colophon, at the head of the 3rd recto of sig. i,

may proue tho thyngys whiche ye haue herd of me / which
be by me wretyn in this my boke callid olde age :

Explicit :

Thus endeth the boke of Tulle of olde age translated
out of latyn in to frenshe by laurence de primo facto at
the comaundement of the noble prynce Lowys Duc of
Burbon / and enprynted by me symple persone William
Caxton in to Englysshe at the playnt solace and reue-
rence of men growping in to olde age the xij day of Au-
gust the yere of our lord . M. CCCC. lxxj :

The remainder of the page and the reverse of the leaf are blank, and the 4th leaf of the signature is blank also. The signatures then commence afresh, and on a 1, at the head of the page,

Here foloweth the said Tullius de Amicia translated in
concluding on d 4 recto,

whiche I myght saye vnto you of frendship . Now I ex-
horte you / that ye so sette vertue / withoute the whiche /
frendship may not be / that excepte the same ye deeme that
nothyng may be better than frendship .

A blank of 3 lines, and then commences the epilogue of Caxton—

Thus endeth this boke named Tullius de Amicia /
which finishes half-way down the verso of sig. d 4,
werkes / we may atteyne after this shorte / transporpe lpf
the eternall blessed lpf in heuen / where is iope and glorie
withoute ende . Amen .

On the 5th recto of sig. d,

Here foloweth the Argument of the declamacyon / which
laboureth to shewe . wherin honoure sholde reste :

The "Declamation" finishes on the verso of the 7th leaf of sig. f, with the following words :—

whether of thise parties is the better / I leue it to poure
dome and sentence :

Thus endeth thoracion of Capus flammynus

Another epilogue, by Caxton, follows directly underneath, with which the volume concludes, the Text ending with 13 lines on the 8th verso of sig. f,

that we at our departing maye departe in fuche wyse / that
it maye please our lord god to receyue vs in to his cuir-
lastyng blysse. Amen :

Explicit Per Caxton

Dibdin errs greatly (*Typ. Ant.*, vol. i, page 129) when he attributes to Herbert the oversight of the concluding paragraph of this volume; he himself having mistaken a portion of the first prologue for the last lines in the book.

That, although in three distinct treatises, Caxton intended them to form but one volume is plainly stated in the epilogue, which renders it difficult to imagine a reason for his printing the volume with two sets of signatures.

MANUSCRIPTS.—*Burney* 163 (Latin) contains the bare text of "De senectute" and "De Amicitia."—*Addit.* 17433 (French) is the translation of Premierfait, and has the following colophon, "Cy fine le liure de Tulle de viellesce translate de latin en francois du commendement de tresexcellant glorieux & noble prince Loys duc de Bourbon par moy Laurent de Premierfait cinquiesme iour de novembre mil. Quatrezens & cinq."⁽¹⁾

—*Harl.* 4917 (French) includes both the treatises of Cicero as translated by Premierfait, whose prologue to the Duke of Bourbon occupies 26 pages.—*Harl.* 1883 (Latin) contains "The Declamation," the prologue to which commences thus:—"Apud maiores ñros scriptores de nobilitate." "Estate illa florētissima qua inclitū romi impiū adoleuit claruit senatorij ordi vir quidā fulgentius felix," &c., the tract ending "Explicit controuersia de nobilitate int' publiū corneliū scipioē et gayū flaminē p' legū doctore egregiū oratorē bonacursū pistorieū. Amen."—*Arundel* 139: the same.—*Harl.* 4402 (French) contains "the Declamation," and is evidently the original of the translation printed by Caxton, although commencing with a prologue not inserted by

(1) PROLOGUE TO THE FRENCH TRANSLATION OF PREMIERFAIT. British Museum.—*Addit.* 17433. "A Tres excellit glorieux et noble prince Loys oncle de Roy de france Duc de Bourbon. Conte de Clermont . . . Je ne scey et ne puis trouuer parolles souffisens ne sentences assez dignes en excusand au moins la petitesse de moy quant ie droit onasiere lexcellence la glorie & la noblesce de vous qui estes selon la droite ligne de generacion en descend de ce tressaint et tresglorieux atteuey monseigneur saint Loys . . . Et par ce que vous amez philosophie & ceulx aussi qui la hentent & saient vous auez desseruy comme dist pitagoras estre nomme philosophie qui est vn nom si tres aduenant a prince que tous emperours & Roys qui ne ont ars ne sciences ne sont emperours ne Roys mais sont semblables a asnes couronnez. Car science & vertu sont la premiere & la droicte naissance de mūdaine noblesce. Vous donques noble Duc que entre plusieurs volumes auez choisy & esleu le liure de viellesce Lequel dicta et escriui le noble philosophe & prince de eloquence Tulle . . . En obeissend donques a vos eumendemens Je me suis essaye de conuertir en francois au moins mal que Jay peu le liure auant nomme . . . et Je demande pardon & benigne excusance En soumbittend moy mesme et mon oeuure a la correction dun chün plus saelant & mieulx instruit en tele chose. Si requiez humblement & prie cellui dieu qui par sa toute puissance peut toutes choses bonnes quil enlumine mon obscur entendement quil mette en ma bouche droittes & bien sonnans parolles Et quil conduie ma main a fin que je ne mette parolles ne sentences contraires a bonnes & saintes meurs."

him, "Jcy commence la controuersie de noblesse playdoice entre Publius cornelius Scipion dune part et Gayus flaminius daultre part Laquelle a este faicte et composee par vng notable docteur en Loix et grand orateur nōme Surse de pistoie." The paper used in this manuscript is from the very same mill as some of Caxton's, and has two water-marks, the hand on some sheets and the forked p on others. No English manuscript of any portion of "The Declamation" is known.

REMARKS.—We learn from manuscript *Addit.* 17433, as also from Caxton's own pen, that the translation of Cicero's "De senectute" and "De amicitia" into French was made by the command of Louis Duke of Bourbon, in 1405, by Laurence de Premierfait. This learned Priest was a native of the city of Troyes, and obtained great celebrity by his numerous translations, of which, however, we will only notice "Senecque. Des 4tre Vertues Cardinales" (*Royal* 20 A xii)—"Jehan Bocace. Livre des cas des nobles hommes et femmes, 1409" (*Royal* 20 C iv), printed afterwards by Colard Mansion—"Le Decameron" (*Bib. Imp. Paris*, 6887),—and "Epitres de Pierre Abelard et d' Heloise" (*Les. Msc. Franc.* vii, page 241). He flourished A.D. 1380 to 1420.

Two noted Poets, one the grandson of the other, and both bearing the name of Bonaccursus de Montemagno, flourished in the 14th and 15th Centuries. Some account of them may be found in *Bibliotheca Pistoriensis*, by F. A. Zacharia. The Abate Casotti published a collected edition of their works, entitled *Prose e Rime de' due Buonaccorsi da Montemagno*. 12mo. 1718. Brunet also quotes an edition printed in 1559. The younger, who died in 1429, was the Author of "The Declamation," which he originally wrote in Latin, but which he appears also to have translated into Italian, both being included in Casotti's edition. There seem to have been many 15th Century editions in Latin, and in one the authorship is attributed to Leonardo Aretino, to whom also it is given by Fossi; but there is certainly more probability that a piece by Montemagno should get attributed to Aretino, than *vice versâ*. Among the numerous translations of Jean Mielot (see *ante*, page 27) we must reckon the French version of "The Declamation," in which he styles the Author "Surse de Pistoie, Docteur en Loix, et grand Orateur." This was one of the first books that issued from the Press of Colard Mansion at Bruges.

The English translation of the "De Senectute," now under review, was accomplished, as we learn from the first prologue, at the ordinance and desire of Sir John Fastolf. It has been ascribed by Leland to the Earl of Worcester, and by Anstis to Wylliam de Wyrcestre; in both cases without evidence. We have seen already that the "Dictes and Sayings of the Philosophers" had been translated in 1450 for Sir John Fastolf, by Stephen Scrope, his son-in-law (see page 37 *ante*), and this possibly came from the same pen. Whoever the translator may have been he took for his text the work of Laurence Premierfait, of which this version is a most literal translation, notwithstanding his

assurance (see the end of the first prologue) that "this book is more amply expounded and more sweeter to the reader, *keeping the just sentence of the Latin.*" The English version of "De Amicitia" and the "Declamation" are attributed by Caxton to the Earl of Worcester, a great traveller, a great collector of books, and a great orator. The Earl's history and acquirements have been described by Fuller, Dr. Henry, and many others; Caxton's admiration for him is expressed in the most touching and characteristic terms. Rastell issued an undated reprint of the treatise on "Friendship"; and Sir John Harrington, while a prisoner in 1562, made from the French a re-translation entitled "Tullius his booke of freendship."

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 10. b. 6).—*Perfect*, with the blanks at a 6 and i 4, and having b 8 in duplicate. Manuscript notes in the margins.⁽¹⁾ Measurement, $9\frac{1}{2} \times 7\frac{1}{2}$ inches. Autograph of "Nathanaell Wells."
2. THE SAME. *General Library* (C. 21. d).—*Perfect*, remarkably clean, and free from manuscript. Measurement, $10 \times 7\frac{1}{2}$ inches. Probably belonged to Sir Hans Sloane. Bound in the same volume is Rastell's undated reprint, "Tullius de amicia in Englysh."
3. PARIS. *Imperial Library*.—The "De Senectute" only, and that *imperfect*, wanting all before b 1. Soiled. Measurement, $10\frac{5}{8} \times 8$ inches. Autograph on last leaf, "Liber Willmi Burton Lindliaci Leicestrensis socij inter. Templi, ex dono amici mei singularis M^{ri} Johānis Price socij Interioris Templi. 28 Jan 1606 Anno regni regis Jacobi Quarto." Purchased in 1851 at the sale of the library of Thomas Jolley, Esq.
4. CAMBRIDGE. *Public Library* (AB. 2. 41).—*Imperfect*, wanting a 1 in "De Senectute;" otherwise fair and clean. Measurement, 11×8 inches. From Bishop Moore's collection.
5. THE SAME. Another copy (AB. 2. 42).—*Imperfect*, wanting i 3 and all a in "De Amicitia." Measurement, $11\frac{1}{4} \times 8\frac{1}{4}$ inches. From Bishop Moore's collection.

(1) On a blank space at the end of this volume is the following old manuscript note of the purchase of various books in the 16th Century, one of which, the "Tulle de Senectute, in old English," was probably this identical copy:—

Bernard sermons	2s vjd	... kish Chronickes	vjd
Epistols Haddoni	js	A question moued by ^e high parliament	2d
A reply to Fulke	2s vjd	A discourse of Christian doctrine	vjd
Tully de senectute, old english	3d	Martin Luther's Last Will	ijd
A forme of common prayer	2d	A pearle of a prince	2d
Examination of a certaine doctour	3d	... apologye	4d
The prayse of solitarinesse	4d	Precher's proclamation	1d
Petitions of y ^e word of god	2d	Preparation to death	2d
Education of Children	2d	Nichols recantation	4d
A Chronicle of old Colham	js	Jesuitismi p ^{er} na prima	vjd
A boke to y ^e noble men of Engl.	3d	Conversion of a gentleman out of pop ^e ie	3d

Bought of goodman Ollit of downehā 1619 december the 16. Summa totalis 11s xd.

6. CAMBRIDGE. *Public Library* (AB. 2. 43). Another copy.—*Imperfect*, wanting all **d** in "De Senectute"; otherwise in excellent state. Measurement, $10\frac{1}{2} \times 7\frac{3}{4}$ inches. From Bishop Moore's collection.

7. THE SAME. *St. John's College*.—*Perfect* and clean, but much cropped. Measurement, $9 \times 6\frac{3}{4}$ inches. Belonged to Baker "socius cjectus." In manuscript "Willm Parker."

8. THE SAME. Another copy.—*Perfect*, in fair condition. Measurement, $10\frac{1}{2} \times 7\frac{3}{4}$ inches. On fly-leaf is the effigy of "Thomas L^d Fairfax, Baron of Cameron. Ob^d 1671. Ætat 60."

Also the Autograph of "J. Newcome 1749," by whom it was presented to this College.

9. ETON COLLEGE.—*Perfect*, with the blanks at **a** 6 and **i** 4; uncut, and in beautiful condition. Measurement, $11\frac{1}{2} \times 8\frac{1}{4}$ inches. Bequeathed by Anthony M. Storer, Esq., in 1799.

10. OXFORD. *Queen's College*.—*Perfect*, but in very poor condition, and covered with writing. In the original cover of parchment. Measurement, $10\frac{1}{2} \times 7\frac{3}{4}$ inches. Formerly in the Tabarders library of this College.

11. SION COLLEGE, London.—*Perfect*. Much stained. Manuscript notes. Presented by Thomas Lord Berkeley, whose book-plate still remains. Measurement, 11×7 inches.

12. YORK CATHEDRAL. *Chapter Library*.—*Imperfect*, wanting all the prologues and 3 leaves. Measurement, $10\frac{7}{8} \times 7\frac{3}{4}$ inches. There is also a copy of the "Declamation," 7 leaves, on poor paper, bound alone. Measurement $10\frac{1}{2} \times 6\frac{3}{4}$ inches.

13. DUKE OF DEVONSHIRE.—*Imperfect*, wanting 1st, 2nd, and 7th leaves in **a** in "Senectute"; **c** 5, **c** 6, **f** 1, and **f** 8 in "De Amicitia." Stained. Few manuscript notes. Measurement, $10\frac{3}{4} \times 7\frac{1}{2}$ inches. From the Roxburghe library.

14. EARL OF PEMBROKE.—*Perfect*, having the first blank, and that at **i** 4; very clean, and on good thick paper. Measurement, $10\frac{5}{8} \times 7\frac{3}{4}$ inches. Autograph of "Thomas Culpeper" and "John Culpeper."

15. EARL OF JERSEY.—*Perfect*, clean, and very fine. Measurement, $11\frac{3}{8} \times 8\frac{1}{4}$ inches.

16. EARL DYSART.—The "De Amicitia" only, and **a** 7, **a** 8, and **c** 8 wanting in that. Without the "Declamation." Stained. Measurement, $11\frac{1}{4} \times 8$ inches. In manuscript on fly-leaf "£2 2s" being Osborne's valuation. From the Harlancian library.

17. EARL OF MACCLESFIELD.—*Perfect*. Measurement, $11 \times 7\frac{3}{4}$ inches.

18. EARL FITZWILLIAM.—*Imperfect*, wanting all the 1st signature. Slightly stained. In the original binding of pasteboard and brown sheepskin stamped. Measurement, $10\frac{5}{8} \times 8$ inches. The autograph of "Fra: Laxton."

19. EARL SPENCER.—*Perfect*. Some leaves mounted; otherwise in good condition. Measurement, $10\frac{5}{8} \times 6\frac{7}{8}$ inches.

20. FREDERICK HUTH, Esq.—*Perfect*, having all the blanks. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches. The "Merly" copy.

Seven fragments were extracted from the binding of a "Boethius," in the St. Alban's Grammar School; and the "Declamation" alone (20 leaves) is in private hands.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1698 ...	105	Dr. Bernard	0 4 2	—
1743 ...	III. 3626	R. Harley	—	J. Brereton?
1756 ...	2023	Bryan Fairfax	2 2 0	Francis Child.
a 1756 ...	3181	J. Rawlinson	1 5 0	Dr. Askew.
1773 ...	1150	J. West	5 10 0	G. Mason.
1774 ...	1173	W. Fleetwode	8 8 0	Payne.
a 1775 ...	172	Dr. Askew	13 13 0	R. Willett.
1776 ...	1018	J. Ratcliffe (i. 7 L.)	1 14 0	T. Allen.
— ...	1428	Ditto	14 0 0	—
1795 ...	302	T. Allen (i.)	3 13 6	Nicol.
— ...	1566	Ditto	11 0 6	Elmsley.
1799 ...	IV. 330	G. Mason	7 10 0	—
1800 ...	162	Spencer duplicate	3 4 0	Ewen.
— ...	163	Ditto	4 10 0	Payne.
1812 ...	1276	Duke of Roxburghe (i.)	115 0 0	Duke of Devonshire.
a 1813 ...	612	R. Willett	210 0 0	Marquis of Blandford.
1813 ...	577	British Museum duplicate	62 10 0	Lepard.
a 1819 ...	1162	Marquis of Blandford	57 3 0	T. Brockett.
1820 ...	826	A. Stretzell	42 0 0	T. Jolley.
a 1823 ...	782	T. Brockett	47 5 0	G. W. Taylor.
a 1823 ...	I. 624	G. Watson Taylor	47 15 6	Thorpe.
1844 ...	1632	T. Jolley	50 0 0	Thorpe.
1851 ...	694	Ditto (i.)	30 0 0	Imperial Lib., Paris.
a 1857 ...	116	Anonymous	275 0 0	F. Huth.
1860 ...	1867	Anon. (sold as E. Crowinshield's. 20 leaves)	15 0 0	—

No. 34.—THE GAME AND PLAY OF THE CHESS. *Second Edition. Folio.*
Woodcuts. "Explicit per Caxton." Without Place or Date. (1481?)

COLLATION.—a b c d e f g h i are 4^{na}, k l are 3^{na} = 84 leaves, of which the 1st is blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The only Type used is No. 2*. The lines are spaced out to an even length, and signatures are used. A full page has 29 lines, and a full line measures 4½ inches. Space left for the insertion of 2 or 3-line initials, with director. Without folios or catchwords.

After the blank leaf the prologue of Caxton commences on sig. a ij

The Text begins thus:—

Ye holy appostle and doctour of the peple saynt
 t Poule saynt in his epystle. Alle that is wruten
 is wruten vnto our doctryne and for our lere-
 nyng. Wherefore many noble clerkes haue endeuored

The table of chapters follows on the verso, and ends on a *iiij recto*, the verso being blank. On a *iiij recto*, the 1st chapter commences, and is illustrated with a wood-cut representing King Evilmerodach, son of Nebuchadnezzar, "a jolly man without justice who did do hew his father his body into three hundred pieces."

This first chappitre of the first tractate sheweth vnder what kyng the playe of the Chesse was founden and maad
Capitulo primo



Among alle the euyl condicions ⁊ signes that may
a be in a man the first and the grettest is. whan he fe
reth not ne dredeth to displese ⁊ make wroth god by synne
The Text ends on I 6 recto, the verso being blank—
man but as a bestie. Thenne late euery man of what
condpcion he be that redyth or herith this litel booke redde.
take therby ensauple to amende hym.

Explicit per Carton

REMARKS.—The woodcuts in this volume number only 16, not 24, as Dibdin and other writers say, 8 of them being impressions from blocks used for previous chapters. As already noticed, there seems a probability that the two cuts for "Parvus Chato," 3rd edition, were the earliest used by Caxton. These were soon after printed again, with the addition of many others in the "Mirrour of the World." The present cuts were perhaps the third essay of Caxton in this department, and for these, judging by the general style, and greater breadth of treatment, he appears to have employed another Artist.

The literary history of the work has been given under the 1st edition, but we must notice that the original prologue dedicated to the Duke of Clarence, the major portion of which was a translation from the French, has been superseded in this edition by a prologue from Caxton's own pen, the ideas in which, with the exception of the first few lines, and almost the very words, are often met with in manuscripts of that age.

The year in which this edition is generally considered to have been issued seems to me very incorrect. Ames assigns no date to it, but Dibdin, probably misled by Bagford's observations, thinks it one of Caxton's earliest efforts, while in some remarks attached to a reprint of this edition by Mr. Figgins, it is considered as the *earliest* specimen of the Westminster Press, and to have been printed from *cut* metal types. An examination of the work, however, with a typographical eye does not afford a single evidence of very early workmanship. All Caxton's early books were uneven in the length of their lines—this is quite even. Not one of the early works had any signatures—this is signed throughout. These two features alone are quite sufficient to fix its date of impression at least as late as 1480, when Caxton first began the use of signatures, but when we find that every known copy of this edition of the "Chess-Book" presents a thicker and more worn appearance than any one copy of any other book, there is good reason for supposing that this may have followed the "Tulle" of 1481, and have been the last book for which Type No 2* was used.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 10. b. 1).—*Imperfect*, wanting the first two leaves, c ij, c iij, c iiij, c 5, h j and h 8. Mended in many places. The type presents a thick and worn appearance. Measurement, $10\frac{1}{2} \times 7\frac{3}{4}$ inches.
2. CAMBRIDGE. *Pepysian Library*.—*Slightly imperfect*, wanting half the last leaf. The woodcuts are coloured, and the type has a very worn appearance. Measurement, $10 \times 7\frac{1}{4}$ inches. Portrait and book-plate of Samuel Pepys inside, and his arms on the cover.
3. THE SAME. *Trinity College*.—*Perfect*, and in good condition, but a bad impression. Measurement, $11 \times 8\frac{1}{4}$ inches.



4. OXFORD. *Bodleian*.—*Imperfect*, wanting the last leaf, but having the blank at a j. Slightly stained. Manuscript notes. A very poor impression, in the original parchment covering. Measurement, $10\frac{3}{4} \times 8$ inches.

5. THE SAME. *St. John's College*.—*Slightly imperfect*, half of b iiij being torn away ; h 8 is transposed before f j. Much stained and cropped. Measurement, $9\frac{1}{2} \times 6\frac{1}{4}$ inches.

6. VIENNA. *Imperial Library*.—*Imperfect*, wanting a iiij, b iiij, c j, f j, and i ij. A poor impression and in bad condition, having many leaves torn and patched. Measurement, $10\frac{1}{2} \times 7\frac{5}{8}$ inches.

7. DUKE OF DEVONSHIRE.—*Perfect*. A poor impression, and slightly stained. Measurement, $11\frac{1}{4} \times 8$ inches. From Ratcliffe's library.

8. EARL OF PEMBROKE.—*Very imperfect*, wanting all before b iiij, and all after h 5. Poor impression and much cropped. Measurement, $8\frac{3}{4} \times 6\frac{1}{2}$ inches.

9. EARL SPENCER.—*Slightly imperfect*, the leaves as far as b ij being repaired at the bottom, and the signatures gone. Cleaned, and the last five leaves mended. Measurement, 11×8 inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount.			Purchaser.
			£	s.	d.	
1698 ...	III. 84 ...	Dr. Bernard	0	1	6	—
1736 ...	1614 ...	Thomas Slater Bacon	—	—	—	—
a 1776 ...	1420 ...	J. Ratcliffe	16	0	0	R. Willott.
1798 ...	6211 ...	R. Farmer	4	4	0	—
a 1813 ...	604 ...	R. Willott	173	5	0	Duke of Devonshire.

A
LIST OF BOOKS PRINTED
IN
TYPE No. 3.

No. 35.—AN ADVERTISEMENT. *Long Octavo. Westminster. No Date.*
(*Ante 1480.*)

TYPOGRAPHICAL PARTICULARS.—The Type is all No. 3, the whole advertisement being in one paragraph of 7 lines, unevenly spaced, the longest measuring 5 inches. The verso is blank.

If it plese ony man spiriuel or temporel to hve ony
pyes of two and thre comemoraciōs of salisburi use
enpryntid after the forme of this prefet lettre whiche
ben wel and truly correct, late hym come to welcom-
nester in to the almoneyste at the reed pale and he shal
haue them good chepe. .*

Supplico stet cedula

REMARKS.—This is an interesting relie, not only as giving us the name of the house inhabited by our first Printer—the Red Pale (“reed” was commonly used by Caxton for “red”)—but also as a specimen of advertisements in the 15th Century. Our Printer was not alone in issuing book-advertisements, although, from the fugitive nature of such productions, copies are very rarely to be found. An interesting list of books printed by Coburger, at Nuremberg, in the 15th Century, is in the British Museum (C. 18. e. 2. 27), to which is attached the following heading—“Cupientes emere libros infra notatos venient ad hospiciū subnotatum Venditorem habituri largissimum,” &c.

Although small in size this may be considered as the earliest known instance of a “broadside” printed in this Country. Dr. Dibdin has given an inaccurate facsimile in his *Typographical Antiquities*, vol. i, page cii.

The “Pye”* was a Collection of Rules to show the Priest how to deal (under every possible variation in Easter) with the concurrence of more than one office on the same day. In reading Caxton’s Advertisement the question arises—in what respect did the “pyes of two and three commemorations of Salisbury Use” differ from the ordinary Pyes of Salisbury Use? The Very Reverend Canon Rock, D.D., has kindly placed at my disposal an explanation which confines the “pye of two commemorations” to the Rules for Easter and Whitsuntide, and the “pye of three commemorations”

* The *Pica* type of Printers is commonly supposed to derive its name from having been used for printing the early “*Pica seu Directorium*.” I have searched in vain among the earliest editions of the *Directorium* for a copy printed in types approaching the size of *Pica*. They are mostly the size of modern Brevier.

to the Rules for Easter, Whitsuntide, and Trinity.* Caxton's Advertisement therefore refers to separately published portions of the common "Directorium seu Pica Sarum," applicable, perhaps, to the current year only. In the succeeding article is described a "Pica," which, in some particulars, agrees entirely with Caxton's description.

EXISTING COPIES.

1. OXFORD. *Bodleian*.—A poor, stained, and worm-eaten specimen, taken apparently from the binding of some book, as were most of the "Douce fragments," among which this is enumerated. Measurement, $5\frac{1}{4} \times 3\frac{1}{8}$ inches.

2. EARL SPENCER.—In good condition. Measurement, $5\frac{1}{4} \times 3$ inches. Inserted in "Dictes and Sayings of the Philosophers," 1st edition, after the prologue. From the library of Dr. Farmer.

The Rev. M. Walcott, in his *History of Westminster*, ascribes a copy to the library of Brazenose College, Oxon. There is, however, no trace of its ever having been there.

NO. 36.—DIRECTORIUM, SEU PICA SARUM. *First Version. Quarto.*
Sine ullâ notâ. (Ante 1480.)

No perfect copy of this book being known the COLLATION is necessarily omitted. The four fragments from the covers of the St. Albans "Boethius" present the following particulars:—Their size is folio, but, being printed on both sides, each fragment gives four quarto pages, making a total of 16 pages.

TYPOGRAPHICAL PARTICULARS.—Only one Type, No. 3, is used in these fragments. The lines are not spaced out to one length. The longest measure $3\frac{1}{8}$ inches. A full page has 22 lines. Without signatures, or catchwords, or printed folios to the leaves. There are no initial letters, nor is there any space left for them.

* "Easter being a moveable feast, and ruling the time for Septuagesima, Sexagesima, and Quinquagesima Sundays, and the beginning of Lent, as well as the Sundays for Whitsuntide and the beginning of Trinity, makes great and ever recurring alterations in the Services of the Calendar on Saints' days. Hence was it to shew the Cleric at a glance how to commemorate the Saints' days that came in the ever changing times of Lent, Easter, Whitsuntide, and the Octave of the Trinity, the *Pica* began by giving a table of the Dominical letters, which made the Keys of all the rest of the *Pica*; and after such a way no matter what Month or Week Easter might fall on, the manner of commemorating the Saints' days happening then, or of putting them off till another time, was accurately described for all variations. But, as the chief variations in keeping the Saints' days happened at Easter and its following week—at Whitsuntide and its week or Octave—and at Trinity and its Octave; and, as during these three great feasts, with their Octaves, the occurring feast itself was chiefly celebrated with mere mention, or Collect, or Commemoration; and, as people in Caxton's days had not printed but hand-written Breviaries without the *Pica* or *Pye* in them, Caxton printed, to supply their want, "pyes of two and three commemorations"—that is to say, directions for saying the whole Office of two Octaves or Commemorations, say of Easter and Whitsuntide, and of three Octaves, Easter, Whitsuntide, and Trinity. It should be borne in mind, as I have pointed out in *t. 4, p. 139* of "The Church of our Fathers" that the Laity as well as the Clergy used to say the Breviary. Hence Caxton's invitation to buy his "pyes" to the Laity too."—*Extract from a letter, to J. F. Goulding, Esq., from the Very Rev. Canon Rock, D.D.—February, 1862.*

The whole is in very contracted Latin, of which the following page is a fair specimen—

*Feria vj et sa^o de ieiunio. cū resp hīstō
p ordinē. et resp sēl' p̄mittat' Dō ij
tō cater' hīstō. ij' v^o erūt de factō d̄ha-
thco. et sol' meō de factō Laudo. Dem de
dō. fē v. et sa^o de comēbz. Si fuerint
ijj comēs. m iijj fē fiat vna q^o*

Adonap̄.

*Trā dōlis D. v^o klū Octobris. tō cater'
hīstō. et mē tantū de mītiribz. Feria ij et
sab^o de comēbz in vj feria fiat comē et
mē de festo. et resp sēle p̄mittat'*

Adaperiat.

*Trā dīcalis D. iij^o nōi Octobris. tota
cater' hīstō. feria ij. et sa^o de comēbz.
Si fuerit iij comēs in v fē. fiat vna q^o
Nota qd' Eplā et Euāgelii. de iijj fē. in
ebdō xriij. p Estaten p̄inet ad iijj fēn
in ebdō xviij cū fuerit tempus oportunū*

*Dmca ij. de seruicō dīcali. et medie
lec de mīribz. feria ij et sabb' de qmēbz.
Si fuerint iij comēs in iijj fē. fiat vna
comē. et memoria de sancto Calixto.*

REMARKS.—There can be no doubt that this was the product of Caxton's Press, as all the circumstances connected with it tend to prove. It was extracted from the covers of a book which was evidently bound in Caxton's workshop, and for the binding of which he had used waste sheets from the Press (see *ante* page 70). The fragments belonging to known books, were all printed by Caxton before 1481; while the "Advertisement" and "Directorium," reasoning from the uneven length of their lines, were certainly printed before 1480.

This "Directorium" is not the same version as that printed by Caxton, about 1486, in Type No. 5, and a 2nd edition of which was issued a few years later in Type No. 6. These last are the text revised for Bishop Rotherham, founded upon an earlier version, of which the leaves under notice appear to be a portion.

The 8 leaves which give rise to this article are in the library of King Edward VI Grammar School, St. Albans, and are considered unique. (See page 70 *ante*). Measurement, 8 × 5½ inches.

No. 37.—HORÆ AD USUM SARUM. *Second Edition. Quarto.*
Sine ullâ notâ. (1480?)

No perfect copy of this being known the COLLATION is necessarily omitted, and the following remarks are made from three fragments rescued from the St. Albans "Boethius" already noticed.

TYPOGRAPHICAL PARTICULARS.—The only Type used throughout the volume appears from these relics to have been No. 3. The lines are spaced out, and measure $3\frac{1}{8}$ inches. A full page contains 20 lines. Without signatures, catchwords, or folios. The initials and paragraph marks are not inserted.

The first fragment, a quarto leaf printed on both sides, but very defective, contains part of the "Suffragia of the Three Kings," which are among the additions to the First Part of the "Primer"; and in an early edition by Wynken de Worde immediately precede the Latin Fifteen Oes.

The following lines are at the head of the recto and verso of the leaf, which has a considerable portion torn away.

RECTO.	VERSO.
et faba don . . . . .	. . . . . magos orienta-
Eus illa . . . . .	. . . . . Ichior ⁊ Baltha
da populis tu	

The second fragment is also but one leaf, and contains the commencement of Part II of the Horæ, the "Ne reminiscaris" being the anthem preceding the Seven Penitential Psalms.

Ne reminiscaris
 Omne ne in furore tuo
 arguas me neq; in ira
 tua corripas me

 infirmus sum sana me dñe qm̃ con-
 turbata sunt ossa mea t anima

The third fragment consists of two pages of prayers, printed side by side on a half-sheet. One page contains the first of the Fifteen Oes in Latin, and the other some prayers very near the end of the Litany, the beginnings of which are:—

eus qui caritatis dona p̃ gratiã
 sancti spiritus tuorũ cordib; fr̃
 delium infundis da famulis ⁊ famu
 &c. &c.

Eus a quo sancta desideria rec-
ta confilia et iusta sunt opera da ser-
&c. &c.
Ineffabilem mihi tuam quesumus
dñe nobis clementer ostende. bj fi

REMARKS.—As all the Fifteen Oes and the Litany, as well as other prayers, intervene between these two pages, it is evident that they were not intended to be printed on one sheet; this, added to the fact that the paper is printed only on one side, makes it clear that these two are trial or proof pages.

This edition of "Horne" is entirely unknown to any of our Bibliographers, and was probably a 2nd edition of that noticed already (see page 42 *ante*). Its claims to be considered the workmanship of Caxton rest on the same grounds as those of the "Directorium" (see pages 70 and 102 *ante*).

The date 1480 has been attributed to this production for the following reason. It is without signatures, and has the lines spaced to an even length. Now, in the latter half of this year Caxton changed his practice from uneven to even length lines, and about the same time began the use of signatures. This book is in a transition state, and therefore printed about the time of the change.

The only fragment known, consisting of 4 quarto leaves, is in the library of King Edward VI Grammar School, and was extracted, with many others already noticed, from the old binding of a "Boethius."

No. 38.—PSALTERIUM, ETC. *Quarto. Sine ullâ notâ. (1480-83?)*

COLLATION.—a b c d e f g h i k l m n o p q r s t u v x y are 4th, with a l blank; but as only one copy is known to be in existence, and that imperfect, no complete collation can be given.

TYPOGRAPHICAL PARTICULARS.—There is only one Type, No. 3, used throughout the work, excepting for the signatures, where the Arabic numerals belong to Type No. 2. The lines, which are spaced out, measure $3\frac{1}{2}$ inches, and a full page has 20. Without printed folios or catchwords. Space for the insertion of 2 to 4-line initials, generally without director, is left at the beginning of paragraphs. The signatures are in letters and Arabic numerals, a mode of signing used by Caxton only between the years 1480 and 1483.

The book doubtless commenced with a blank leaf for a 1, which is wanting in this copy.

The Text begins, at the head of a 2 recto, thus :—

Iheronimus de laude dei super
psalterium

Nihil enim est in hac vita
mortali in quo possumus fa-
miliarius inherere deo q̄ di-
uinitis laudibus. Nullus em̄ mor-

"Iheronimus super Psalterium" ends on a 6, recto, and is followed by two prayers and a metrical hymn. The hymn, on a 7 recto, is as follows :—

Alex xpriste clementissime : tu cor
da nostra posside : ut tibi laudes debi-
tas : reddamus omni tempore . Glo-
ria tibi domine qui natus es de vir-
gine cum patre et sancto spiritu in
sempiterna secula Amen

On the verso of the same leaf commences the Psalter—

Incipit liber hymnorum vel soli-
loquiorū p̄s. i.

Catus vir qui nō abiit
in concilio impiorū et in
via peccatorū nō stetit : ⁊
in cathedra pestilencie nō
sedet ed in lege dñi voluntas ei⁹ :

The Psalter finishes on sig. t 3 recto, and is followed by the Canticles, Te Deum, Athanasian Creed, a general Litany, including most of the Prayers now in use, and on sig. p 8 recto by—

Incipiunt vespere mortuorum
Placebo dño in regione viuentium . p̄s
Dilexi quoniā exaudiet Deus me q̄

The verso ends abruptly, and all after sig. p is wanting.

The only EXISTING COPY known of this book is in the old Royal Library in the British Museum (C. 35. c), and was once in the possession of Queen Mary I, whose initials "M. R." are lettered on the back of the volume. Although imperfect, it is in very good condition, and very clean. Some small circular copper-plates, probably by the master of 1466, are pasted over most of the red initials. Measurement, $8\frac{1}{2} \times 5\frac{3}{4}$ inches. It was first recognised as being printed with the types of Caxton by Mr. Bullen, of the British Museum, through whose hands it passed while re-cataloguing.

we I am wunten so to do for the good reward that I shal
 ue resseynd of his sayd lordship / Whom I beseeche Al-
 myghty god to keene and to contynue in his vertuous dis-
 position in this world / And after this lyf to lyue euer
 lastynge in heuen Amen

Et sic est finis .+.+

mercy of our blissyd sauedur / Whiche mercy is aboue all
 his werkis . And noman being contrite and confessed
 nedeth to feere thobeyning thereof / as in the preface of my
 saide lordes booke made by hym more playnly it appereth
 Therin in obeying and folowynge my saide lordes coman-
 dement. In whiche I am bounden so to do. for the manifold
 benefites and large rewards of hym had and receyued
 of me vnderstande . I haue put me in deuote accomplissh-
 ment of his saide desire and comaundment / Whom I beseeche almight-
 y god to keepe and mayntene in his vertuous and lauda-
 ble actes and werkis . And sende hym thaccomplishment
 of his noble and ioyous desires and playfres in this worlde
 And after this short daungerous and transitory lyf euer
 lastynge permanence in heuen Amen . Whiche werke pre-
 sent I began the moyn after the saide Purificacion of our
 blissyd Lady. Whiche was the the daye of Saint Blase
 Bisshop and Martir . And finished on the euen of than
 nunciacion of our saide blissyd Lady fallynge on the Wed-
 nesday the xxiiij daye of Marche . In the xix yere of
 Kyng Edward the fourth

PLATE XXV.

Facsimile.

QUOTES AND SAYINGS OF THE PHILOSOPHERS, 1477.

1st Edition.

[British Museum. C. 21. d.]

The 5 last lines.

COROLLARY.

[British Museum. C. 11. c. 2.]

The last page.

PLATE XXVI.

Fac-simile.

ICTES AND SAYINGS OF THE PHILOSOPHERS.

1st Edition.

Four last lines and the unique Colophon in the Althorp Copy.

ICTES AND SAYINGS OF THE PHILOSOPHERS.

2nd Edition.

[British Museum. C. 10. b. 2.]

Four last lines and Colophon.

we J am wunnen so to do for the good; & wunne; that J am
 ue resseyndy of his sayd lordship / Whom J beseeche Al-
 myghty god; tencece and to contynue in his vertuous dis-
 posicion in this Worlde; And after thys lyf to lye euer
 lastyngly in heuen Amen

Et sic est finis .+ .+

Thus endeth this booke of the dyces and notable wyse say-
 ings of the phylosophers late translated; and; drawen
 out of frenshe into our englisse tonge by my forsaide lord;
 Thersle of Ryuers and; lord; Skales; and; by hys coman-
 dement sette in forme and; emprented; in this manere as
 ye maye here in this booke see Whiche was fynished; the .
 xviij . day of the moneth of Nouembre; & the seuenteenth
 yere of the regne of kynge Edward; the . fourth .

we J am wunnen so to do for the good; & wunne; that J am resseyndy
 updy of hys sayd lordship, Whom J beseeche Almyghty
 god; tencece and; to contynue in his vertuous disposicion
 in thys Worlde; And after thys lyf to lye euerlastyngly
 in heuen; Amen.

Et sic est finis.

Thus endeth thys booke of the dyces and notable wyse say-
 ings of the phylosophers late translated; and; drawen
 out of frenshe into our englisse tonge by my forsaide lord;
 Thersle of Ryuers and; lord; Skales; and; by hys coman-
 dement sette in forme and; emprented; in thys manere as
 ye maye here in thys booke see Whiche was fynished; the
 xviij . day of the moneth of Nouembre; and; the seuenteath
 yere of the regne of kynge Edward; the . fourth .

PLATE XXVI. A.

Facsimile.

HORÆ.

[Bodleian.]

Four pages from the fragment of 8 leaves.

sue salutarem consequatur
effectū

Beatus nicholaus ad
huc puerulus multo ieiun;
nio macerabat corpus
Ora pro nobis beate nicho
lae Ut digni efficiamur
promissione promissi Orem⁹
eius qui beatū nicho
laum pontificē. uirū ī
miraculis decorasti mirari;
lis tribue nobis quesumus

Ut eius meritis et precib⁹
a gehēne incendijs libere;
mur P

Maria ergo Inuit pedes ihesu
et perfudit capillis capitis
sui et domus impleta est eo
od. a. Inguēti Dimissa
sunt ei peccata multa Quā
dilexit multum Oremus

argue nobis clemen
tissime pater quo sic
beata maria magdalena

Unigenitum tuum super
omnē diligendo suoz obti
nuit veniam peccaminū ita
nobis apud misericordiam
tuam sempiternā impetret
beatitudinem

Virgo sancta
katharina graecae gē. dile
alexandria costī regis erat
filia Ora pro nobis beata
katharina Ut digni effici
amur promissione xpi Orem⁹

mp̄s sempitēne deus
qui corpus gloriōse

Virginis et martiris tue
katharine corp⁹ in montem
sinay ab āgelis deserti ius
sisti cōcedere propicius Ut eius
obtentu nos ad artem uir
tutū prouehi Vbi visionis
tue claritatem mereamur
intueri P

Erāt autem mar
gareta amonum quidēam

There is noo thing so riche I you enſure
 As the ſeruite of godd oure createur
 Little ſhallteſh goodd exēple to ſee
 For him, that wole not the contraire flee
 Though that the deeth to vs be lamentable
 Hit to Remembre is thing moost conuenable
 Thence dooth helpe euery Werk, as hit is
 Woe may he be, that to godd oweth mys.

Explicit

Of theſe ſaypnynges Criſtynē Was auctoreſſe
 Whiche in makynge hadde ſuche Intelligence
 That therof ſhe Was mīſtre & maiſtreſſe
 Hire Werkes teſtifie the experience
 In frenſſh language Was Writen this ſentence
 And thus Engliſhedd dooth hit referre
 Antoin Widenpille theſe Pryuers

Go thou lītil quayer, and recomaund me
 Vnto the goodd grace, of my ſpecial lorde
 Theſe Pryuers, for I haue enprinted the
 At his comandement, folowynge euery Worde
 His coppe, as his ſecretaire can recorde
 At Weſtmeſtre, of feuerer the .xx. daie
 And of kyng Edward, the .xvij. yere Graue

Enprinted by Capton
 In feuerer the colde ſeaſon

PLATE XXVII.

—
Facsimile.
—

THE MORAL PROVERBS.

The Miller Library.

The last page.

PLATE XXVIII

Facsimile.

PARVUS ET MAGNUS CATHO.

Quarto. 1st Edition.

Cambridge. Public Library.

The four first and the three last lines.

THE HORSE, THE SHEEP, AND THE GOOSE.

1st Edition.

The four first lines.

THE HORSE, THE SHEEP, AND THE GOOSE.

2nd Edition.

The three last lines.

.Hic Incipit parvus Catho.

Cū aīadūterē quā plurimos hōes q̄ūter errare
 Whān I aduerſe to my remembrance
 And see how fele folkes erren greuouſly

Whān ye it rede let not your hert be ſenſe
 But doth as this ſaith With al your hole entente

.Hic finis parui cathonis.

c Ontredreſſies / p̄lees andy diſcordes
 Sit bene perſones Were t̄wo or thre
 Soughe out the groundes & recores
 This Was the cuſtom of antiquite

The hors, the ſhepe & the ghoos.
 Ontredreſſies, p̄lees andy diſcordes
 Sit bene perſones Were t̄wo or thre
 Soughe out the groundes & recores
 This Was the cuſtom of antiquite

Hic incipit parvus Chato



Um aia aduertere quam hoies grauiter errate
 Wban I aduerce m my xmeisbmance
 And see how fele folkkes erreu greuously

Hic finis parui cathonis



PLATE XXIX.

Facsimile.

PARVUS ET MAGNUS CATHO.

Folio. 3rd Edition.

Oxford. St. John's College.

The beginning and end of "Parvus Catho."

PLATE XXX.

Facsimile.

MIRROUR OF THE WORLD.

[British Museum. C. 91. d.]

812. a 7. v. 15

812. a 7. v. 15



Wherfor god made and crea-
ted the Worlde / capitule ij^o

g Oo made and created
all the Worlde of his
only Wyll by cause that he
myght haue somme thyng
that myght be fuche / as myght
defeue of his Weal & goodnes
yf it were not in his faulte
And thafore he establisshid
this Worlde / Nothyng for
that he shold be the better me

Worlde by Worde / And the Worde is to the Worlde sentence /



Here foloweth
of logyke ca-
pitule viij^o

e The sci-
ence sci-
ence is logy-
ke Whyche is
called dyale-
ctique / This

science proueth the. pro. and the. contra. / That is to saye

PLATE XXXI.

Facsimile.

REYNARD THE FOX.

1st Edition.

[British Museum. C. 11. c. 5.]

The 12 last lines.

TULLY OF OLD AGE, &c.

[British Museum. C. 10. b. 6.]

The 10 last lines of "Old Age," being the whole of 13, rec^{tes}.

And yf any thyng he said or writen herin / that may
griue or dysplease any man, blame not me, but the fore/
for they be his wordes & not myne, (Prayeng alle them
that shal see this lptl treatie / to correcte andy amende,
Where they shal fynde faute / For I haue not adde ne
mynusshed but haue folowed as nyghe as I can my coppe
Whiche was in dutche, and by me Wilkin Caxton trans/
lated in to this nide & symple englyssh in the blyke of West/
mestre. fynished the vij daye of Juny the yere of our
lord .M. CCC. Lxxxj. & the xxj yere of the regne of
kyng Edward the iiii.

Here endeth the historye of Reynard the fowe 2c

may proue the thynges Whiche ye haue herd off me / Which
be by me writen in this my boke callid olde age :

Explicit.;

Thus endeth the boke of Tulle of olde age translated
out of latyn in to frenshe by laurence de primo facto at
the comaundement of the noble pryncce Dolfus Duc of
Burton / and enprynted by me symple persone William
Caxton in to Englyssh at the playfir solace andy reue/
rence of men growyng in to olde age the viij day of Au/
gust the yere of our lord, .M. CCC. lxxxj :

Thus endeth this present booke of the cronicles of england, enpri-
nted by me William Caxton in thabbe of Westmynstere by london
fynnysshid and accomplisshid the x. day of Juny the yere of thin
incarnacion of our lord god m. cccc. lxxx. And in the xx. yere of
the regne of kyng Edward the fourth

Thus endeth this present booke of the Cronycles of Englonde/
Enprynted by me William Caxton in thabbe of Westmynstere by
london/ fynnysshid/ and accomplisshid the viij/ day of Octobere/
The yere of the incarnacion of our lord God/ m. cccc. lxxxij
And in the xxij yere of the regne of kyng Edward the fourth

By me symple persons Wylliam Caxton to thende that euery cri-
sten man may be the better encouraged to natyralse warre for the de-
fense of Cristendom. and to recouer the sayde Cyte of Iherusalem
in Whiche oure blessed saupour Ihesu Criste suffred deeth for al
mankynde. and woole fro deeth to lyf. And fro the same holy londe
ascended in to heuen. And also that Cristen peple one byged in a
wey was myght empyse to goo theder in pylgrynage With
strong bonde for to expelle the saracyns and turkes out of the same
that our lord myght be there seruyd & worshipped of his chosen cri-
sten peple in that holy & blessed londe in Whiche he was Incarnate
and blessed it With the presence of his blessed body Whyles he was
here in erthe euonge so, by Whiche conquest We myght deserre af-
ter this present short and transitorye lyf the celestial lyf to dwellle
in heuen eternally in ioye Without ende Amen. Whiche booke I pre-
sent & bnd the mooste Cristen kyng. kyng Edward the fourth.
humbly besechyng his hyenes to take no displeyr at me so presu-
myng. Whiche booke I began in marche the vij. daye and fynny-
shid the viij. day of Juny. the yere of our lord. m. cccc. lxxxij
& the xxij yere of the regne of our sayde sauouryn lord kyng Edward
the fourth. & in this maner sette in forme & enprynted the
xx. day of nouembre the yere a forsayd in thabbe of Westmynstere
by the sayd Wylliam Caxton

PLATE XXXII.

Facsimile.

CHRONICLES OF ENGLAND.

1st Edition.

Lambeth Palace.

The Colophon.

CHRONICLES OF ENGLAND.

2nd Edition.

[British Museum. C. 21. d.]

The Colophon.

GODFREY OF BOLOYNE.

[British Museum. C. 11. c. 4.]

The last page.

PLATE XXXIII.

Facsimile.

POBYCHRONICON.

[British Museum. Gr. 6011.]

The whole of Sig. a iij. verso.

CONFESSIO AMANTIS.

[British Museum. C. 21. d.]

The Colophon.

Prosemye

the begynnynge of the regne of kyng Edward the fourth / & vnto
 the yere of our lord M. C. C. lxx. As by thaxde of almyghty
 god shal folowe al a longe/ after the composynge & gaderynge of
 dan Kanulph monke of clister fyrste auctour of this booke/ and
 afterwarde englysshed by one Truissa Spurge of barkley/ Which
 at the request of one Sir Thomas lord barkley translated this sa/
 yd booke/ the hyble & bartylmeu de proprietatibus terru out of la/
 tyne in to englyssh/ And now at this tyme simply empynted &
 sette in forme by me William Caxton and a lytel embelysshed/
 for tholde makynge/ and also haue addede such stoyres as I coude
 fynde for thende that the said Kanulph fynysshed his booke which
 was the yere of our lord. M. C. C. lxx vnto the yere of the sa/
 me M. C. C. C. lxx/ Whiche ben an honderd & thre yere / Whiche
 werke I haue fynysshed vnder the noble protection of my most
 deare naturall and souerayne lord and moost charyte kyng/ kyng
 Edward the fourth/ humbly besechynge his moost noble grace to
 pardon me yf ony thyng he sayd thereynne of Ignorauce or other
 wyse than it ought to be. And also requyrynge al other to amende
 it wher as ther is default/ wher in he or they may deserue thank &
 mercy/ And I shal praye for them that soo doo/ For I knowe wel
 che myn Ignorauce and also symplenes/ And yf ther be thyng
 that may please or prouffite ony man. I am glad that I haue ac/
 chieued it/ And folowynge this my prosemye I shal set a table
 shortly to declare of the moost parte of this booke / And wher the
 sayd Auctor hath alle his werke in seven bookes / I haue sette
 that which I haue addede to after a parte. and haue marked it
 the laste booke/ and haue made chapptres accordynge to the other
 werke/ Of which accomplysshynge/ I thanke Almyghty God
 To Whome be gyuen Honour/ laude/ and glorie/ in secula seculi
 amen/

Deo gracias

Empynted at Westmester by me
 William Caxton and fynysshed the ii
 day of September the first yere of the
 regne of kyng Richard the thyrde/ the
 yere of our lord a thousand / CCCC/
 lxxxvii /



PLATE XXXIV.

Facsimile.

ÆSOP.

Windsor Castle.

The Frontispiece.

Unique.

PLATE XXXV.

—
Facsimile.
—

THE FESTIAL.

1st Edition.

Last 5 lines and Colophon.

[British Museum. C. 11. c. 5.]

ÆSOP.

[British Museum. C. 11. c. 17.]

Last 13 lines.

THE CURIAL.

[British Museum. C. 10. b. 17.]

Last 8 lines and Colophon.

soyle hym for he myght haue no wite / And thenne
 anone the abbot assogled hym / & than he laye styll in wite for
 euermore andy thente to blyss / to the wyche blyss he brynge
 so that for he deyed on the wode tre / Qui cum deo patre & spu
 sancto uiuit et regnat deus AMEN /

Ephat

Enprynted at Westmynster by Wylliam Caxton the laste
 day of Iuly Anno domini M CCC Lxxxiij

Why sayd he / what shal he woth / Forsothe sayd he / yf I
 doo my twelue dyligence in the cure of my parisshe in preaching
 andy tchynge / andy doo my parke longynge to my cur / I shal
 haue heuy therfor / And yf theyre soules ben lost or ony of
 them by my default / I shal be punysshyd therfor / And herof
 am I sure / And with that word the reche dere was abassyd
 And thought he shold be the better / andy take more hede to his
 cures andy benefices than he hady done / This was a goody and
 were of a good prest andy an honest / And here with I fy
 nyssh this booke / translated & enprynted by me William Cax
 ton at Westmynster in thabbey / And fynysshyd the xxviij daye
 of Marche the yere of oure lordy M CCC Lxxxiij / And the
 fyrst yere of the regne of kyng Richard the thyrde.

harde to fynde / fynably I praye the / counselle andy warne
 the / that yf thou hast taken ony holy andy honeste lyl / that thou
 byl not goo andy lese it / And that thou take alway that thougth
 Andy despyse alle thy byl for to come to court / And be content
 to wythstande the wythyn thentholfe of thy prynces hous / And yf
 thou haue not in tyme passedy knowen that thou hast ben eldrous
 Andy happy / thenne lerne now to knowe it fro hens forth / And
 to gode I comande the by thys wytyngz wyche geue the hys gra
 ce / Amen

Thus endeth the Curial made by mayster Alain Chartier
 Translated thus in Englyssh by Wylliam Caxton

Here after foloweth the matter
and tenour of this said Booke +
And the first chappye saith how
the good Heremite deuyld to the
Equiper the Rule & ordre of chy-
ualte

Contren the Was
in which it shapde that
a lorde knyght which
longe hady mayntened
the ordre of chyualteye
And that he the force
& noblesse of his knyght
courage andy lupteom
and in auenturyng his body had mayntey-
ned barres iustes & fornoyes / & in many
battayles had had many noble bytcheryes &
glorious / & by cause he saith & thought in his
courage þe myght had long tyme / so he wyllyng
by long tyme had ben by cours of nature
nyste And his ende / chas to hym an fers
wyllyng / For nature suppleth in hym þe
age / And hadde no poltre ne wete to die

17

Oratio sanctissimi. d. n. Sigis. pape quarti.
quam fecit in ecclesia sancte marie de populo.
in die translationis sancte virginis marie in
missam solemnissimam in medio finita oratione
dominica Anno dñi. m. CCC. lxxv. Pon.
tercio sui anno quarto. **Pl**anctus **In** &
domine spiritui. **Sp**s ad v. **In** manus tuas
domine &c. **Sicut** in completorio. Gloria pa &
ster **Periclyphon** **Christelyston** **Epistelyston**.
Quare noster. Et ne nos inducas. Sed us
sua nos a male. Misere noster deus mis-
ere noster. Respic nos et ascende nobis lu-
cem misericordie tuarum. **A**leua manu tu-
am super gentes alienas. **N**on dicant potes-
tiam tuam et cognoscat &
et inmuta misericordia **G**loria sua manu
et statum deorum. **C**ontre caput prin-
cipum **Q**ui dicant non est alius pater
filiam **E**t eorum contumaciam deprece tue
veritatis proferne **C**ongrega ecclesie fi-
dos. et misere plebi tue **S**uper quam
invocatum est nomen tuum

Da misericordiam domine sustentibus &
Non propter te tue fideles inveniuntur
Pinge nos in via iusticie

PLATE XXXVI.

Facsimile.

THE ORDER OF CHIVALRY.

[British Museum. C. 21. c.]

Sig. a ii, recto.

SERVITIUM DE VISITATIONE.

[British Museum. C. 35. a.]

PLATE XXXVII.

Facsimile.

DEATH BED PRAYERS.

Unique.

From the Library at Althorp.

O Glorious Ihesu. O mekelt Ihesu. O mooste
 swetest Ihesu/ I praye the/that I may haue twelue con-
 fession/ contricion/ and satisfaction or I dye/ And that I
 maye see and receyue thy holy body godd & man Sauour of alle
 mankynde Cryste Ihesu Withoute synne/ And that thou wylt my
 lord godd forgyue me alle my synnes for thy ghorpous woundes &
 passion/ And that I maye ende my lyf in the twelue feythe of alle
 holy church/ And in paygghte houe and charpe with my euen cry-
 sten as thy creature/ And I commende my soule in to thy holy han-
 des thurgh the ghorpous helpe of thy blessed moder of mercy oure
 lady saynt Mary / and alle the holy compagne of heuen Amen

The holy body of Cryste Ihesu be my saluacion of body and soule
 Amen/ The Ghorpous body of Cryste Ihesu brynge my soule and
 body in to the euerlastynge blysse Amen. / I crye godd mercy / I
 crye godd mercy/ I crye godd metcy/ Welcome my maker/ Welcome
 my redemer/ Welcome my sauour/ I crye the mercy with herte con-
 trect of my grete unkyndenesse that I haue had into the/

O The mooste swetest spouse of my soule Cryste
 Ihesu desyring hertely euermore for to be with the in myn-
 de and wyll/ And to let none ethelpe thyng be soo nygh
 myn hert as thou Cryste Ihesu/ And that I deede not for to deye
 for to goo to the Cryste Ihesu/ And that I may euermore saye yn
 to the with a gladd chere/ My lord/ My godd/ my souerayne sau-
 our Cryste Ihesu / I beseeche the hertely/ take me synner into thy
 grete mercy and grace/ For I houe the with al my herte/ with all
 my mynde/ with alle my myght/ And no thyng soo moche in erth
 nor aboue erthe/ as I doo the my swete lord/ Cryste Ihesu / And
 for that I haue not lued the/ and worshipped the/ aboue al thyng
 as my lord/ My godd/ and my sauerour/ Cryste Ihesu/ I beseeche the
 with mekenesse and herte contrite / of mercy and of forgyuenesse
 of my grete unkyndenesse/ for the grete houe that thou sholdest for
 me and al mankynde/ what tyme thou offrest thy ghorpous body
 godd and man into the Crosse/ ther to be crucyfyed and wounde
 And into thy ghorpous herte a sharp spere/ ther wringng out plen-
 tyuously blood and water for the redemption and saluacion of me
 and al mankynde / And thus haingng remembraunce stedfastly
 in my herte of the my sauour Cryste Ihesu / I doubt not / but
 thou wylt be ful nygh me/ and comforte me bothe bodyly and gos-
 ovely with thy ghorpous presence/ And at the last brynge me into
 thy euerlastynge blysse/ the whiche shalle neuer haue ende/ Amen/



PLATE XXXVIII.

Facsimile.

THE GOLDEN LEGEND.

1st Edition.

[British Museum. C. 11. d. 8.]

Large Woodcut of Saints.

PLATE XXXIX.

Facsimile.

GOLDEN LEGEND.

1st Edition.

[British Museum. C. 11. d. 8.]

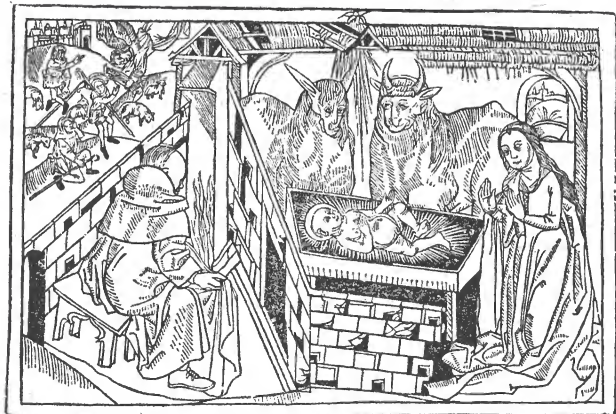
The Nativity.

Sig. a 4, verso.

The Passion of our Lord.

Sig. b 6, recto.

The Nativity of our Lord.



The lyf of saynt Thymothe and Simphorien

Of saynt Thymothe and inter-
pretacion of his name

Here foloweth of saynt Sym-
phorien

The lyf of saynt Thymothe And Simphorien

Of saynt Thymothe and inter-
pretacion of his name

Here foloweth of saynt Sym-
phorien

Here begynneth the hystorie
of Noe the first sonday in
Seragelme //



Thus endeth the legende named
in latyn legenda aurea / that is to saye
in englysshe the golden legende / For
lyke as golde passeth in kylebe alle
other metalles / so this legende excedeth
alle other booke / Wherin ben contay-
ned alle the hygh and grete festys of
our lord / the festys of our blessyd la-
dy / the lyues passyons and myracles
of many other sayntes / and other hyf-
tynges and actes / as al alonge here
afore is made mencyon / Whiche werke
I haue accomplisshed at the commaun-
dement and requeste of the noble and
pyschaunte erle / and my special good
lord Wylliam erle of aronde / & haue
fynisshed it at Westmestre the twenty
day of nouembre / the yere of our lord
M / CCCC / lxxxiii / & the fyrst yere
of the regne of King Rycharde the
thyrde

By me wylliam Caxton //

PLATE XL.

Facsimile.

THE GOLDEN LEGEND, First Edition.

Mr. Lilly, Book-seller.

Headings in Type No. 1.

Fig. l. ij, verso.

DITTO, Second Edition.

[British Museum, C. 11, d. 8.]

Headings in Type No. 5.

Fig. l. ij, verso.

WOOD-CUT OF VOL.

[British Museum, C. 11, d. 8.]

Fig. c 7 recto, in end column.

COLOPHON.

[British Museum, C. 11, d. 8.]

Fig. k l 5 2nd column, long with 100 lines
and whole of 100 on column.

PLATE XL.

Facsimile.

THE BOOK OF FAME.

[British Museum. G. 9. 6. 15.]

The last page.

They were a chekkyd bothe thow
 And neyther of hym myght out goo
 And bygh the noyse of thyn bo
 I wodeynly alboke anon tho
 And remembryd what I had seyn
 And how hye and ferre I had been
 In my ghooft / and had grete wonder
 Of that the 'gody of thonder
 Had let me knowen / and began to wyte
 Lyke as ye haue herd me endyte
 Wherfor to seudy and rede alday
 I purpose to doo day by day
 Thus in dremyng and in game
 Endeth this lytel booke of Fame

Capton

Explicit

I fynde nomore of this werke to fore sayd / For as fer as I can
 vnderstode / This noble man Goffrey Chaucer fynnysshyd at the
 sayd conclusion of the metyng of leynge and sothsaide / wher
 as yet they ben chekkyd and maye not departe / whycher werke as
 me semeth is craftely made / and dygne to be wryton & knowen /
 For he to wrythyn in it ryght grete wysedom & subtyll vnderston-
 dyng / And so in alle his werkes he exalteth in myn oppyny-
 on alle other wryters in our Englyssh / For he wryteth no boye
 or wordes / but alle his mater is ful of hye and quene senten-
 ce / to whom ought to be goun laude and prespyng for his noi-
 ble makynge and wrytyng / For of hym alle other haue borowed
 syn and taken / in alle theyr wel sayeng and wrytyng / And
 I humbly beseeche & praye yow / emonge your prayers to remem-
 bre his soule / on whycher and on alle crysten soules I beseeche al-
 myghty god to haue mercy Amen

Emprynted by Wyllyam Capton

Prologue



g Met here made our ost to vs euerychon
 And to souper sette he vs anon
 He serued vs wyth vytayll at the best
 Stronge was the wyne & wel drynke vs best
 A semely man our oste was wyth alle
 Forth he a marchal in a lordes halle
 A large man he was wyth epen stepe
 A feyur burgeys is ther non in chepe
 Bold of hys speche and wel was y taught
 And of manhood lacked he right nought
 Eke ther to was he right a mery man
 And aftir souper to pleyen he begon
 And spak of myrthe among other thynges
 Whan that he hadde made our welcomynges
 He sayd thus now lordynges treuly
 Be he to me right welcome herly
 For by my trollyse yf I shal not lye
 I salb not thyso peer so mery a compagne

PLATE XLII.

Facsimile.

CHAUCER'S CANTERBURY TALES.

2nd Edition.

Gr. 11386.

Sig. c iiij, recto.

PLATE XLIII.

Facsimile.

HISTORIES OF KING ARTHUR.

Althorp.

From the Prologue, Sig. ii, recto.

DEED OF CHARLES THE GREAT.

Part of Epilogue on the last page.

[British Museum. C. 12. b. 9.]

PARIS AND VIENNA.

[British Museum. C. 12. b. 12.]

The Conclusion.

Bye ne synne / but thyer syde and folowe her / by whiche we
may come and atayne to good fame and renomme in this
lyf / and after this shorte and transytorye lyf to come into
euerlastyng blisse in heuen / the whiche be graunte us that
reyneth in heuen the blessed Trynity Amen /

Thenne to procede forth in this sayd booke / whiche I
directe into alle noble prynces / lordes and ladies /
gentylmen or gentylwymmen that desyre to we or be
redde of the noble and joyous hystorie of the grette conquerour
and exaltent kynge .Kynge Arthur / somtyme kynge of
this noble royaume / the same called breytayne / I wyll saye
Caton symple persone present this booke folowynge / whiche I
haue enprynted & enprynt / And treateth of the noble actes / fe-
ates of armes of chualyere / prowesse / hardynesse / humanyte
But I am not sure of the date of this book. It may be of the year 1500.

kyngs kynne was that synne
faute to correcte it / e in so doyng
they shal deserve thankynge / e
I shal praye god for them / who
brynge them and me after this
short and transytorye lyf to e
uerlastyng blisse Amen / the
whiche werke was synnyshyd
in the reducyng of hit in to en
gelysh the xviij day of Juny the
second yere of kynge Rycharde
the thyrde / And the yere of our
lord M CCC lxxxv / And
enprynted the first day of de-
cembre the same yere of our lord
e the first yere of kynge Harry
the seventh /

Explait p William Caton

may accompanye them in the per-
durable glorie of heuen Amen /

Thus endeth this storie of the
noble and valyaunt knyght pa-
rys / and the saye yenne dought-
er of the doulphyn of Oyer
noys / translated out of franse
in to englysh by wylliam Cat-
ton at Westmestre synnyshyd the
last day of August the yere of
our lord M CCC lxxxv / and
enprynted the xij day of decem-
bre the same yere / and the first
yere of the regne of kynge Harry
the seventh /

Explait p Caton

A
LIST OF BOOKS PRINTED
IN
TYPE No. 4.

No. 39.—THE CHRONICLES OF ENGLAND. *Folio*. “*Emprynted by me William Caxton in thabbey of Westmynstre.*” June 10th, 1480. *First Edition, with short commas.*

COLLATION.—Prologue and title a 4^o, signed ij, iij and iiij, the 1st leaf being blank. a (a j blank) b c d e f g h i k l m n o p q r s t u x are 4^{as}; p is a 3^a. Total 182 leaves, of which 2 are blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. Type No. 4 only is used. There are 40 lines to a full page. The lines are spaced out to an even length, and measure 4½ inches. The signatures are in lower-case letters and Arabic numerals. Spaces left for the insertion of initials. Without folios or catchwords.

Commencing with a blank leaf, the prologue follows on sig. ij recto, the Text beginning, with space for a 5-line initial,

In the pere of thyncarnation of our lord Ihu crist **aa**.
CCCC. lxxx. And in the xx. pere of the Regne of
 kyng Edward the fourthe, Atte requeste of dyuerce
 gentilmen I haue endeitourd me to enprinte the cro-
 nicles of Englonde as in this booke shall by the suf-
 fraunce of god folowe; And to thende that euery mon may see and
 shortly fynde suche mater as it shall plese hym to see or rede I haue
 ordeyned a table of the maters shortly compiled & chapitred as here
 shall folowe which booke begynneth at Albion how she with her su-
 fers fonde this land first & named it Albion & endeth at the begin-
 nyng of the regne of our said souerain lord kyng Edward the iiij.

The table commences on the same page, finishing half-way down the 8th verso of the same signature, with the other half blank. On sig. a 2, with a blank leaf preceding, commences the Chronicle—

How the lande of Englonde was fyrst named Albion And
 by what chesyon it was so named

The Chronicle ends on the 6th recto of sig. p, the verso being blank,

Thus endeth this present booke of the cronicles of englonde / enyn-
 ted by me william Caxton In thabbey of westmynstre by london
 fynysshid and accomplisshid the x. day of Iunyn the pere of thyn-
 carnacion of our lord god **aa**. **CCCC. lxxx.** And in the xx. pere of
 the regne of kyng Edward the fourth

MANUSCRIPTS.—*Royal* 17 D. xxi (sec. xv) agrees generally with Caxton, so far as the Siege of Rouen, where the manuscript ends.—*Hart*, 1568 (sec. xv) has rude illuminations, and begins, “Here may a man here how Engelande was first callide Albion

and throw when it had the name." The text is the same as the previous manuscript.—*Harl.* 266 is an imperfect copy of the same.—*Harl.* 200 (sæc. xv) is an anonymous French version of the same chronicle.—*Lambeth Palace* (sæc. xv); a manuscript, imperfect at beginning and end, being Caxton's text interpolated.

REMARKS.—The use of short commas, which characterises the early state of this type, would induce us to give priority to this edition over the other, in which the long commas are used, independently of any printed date.

The history here printed by Caxton differs but little from the "Cronicle of Brute," one of the most popular of the 15th and 16th Century books. It is, however, carried further than any manuscript chronicle I have seen, and it appears probable that, as any writer who felt competent made his own additions in transcribing, so Caxton added more or less to his copy, and brought the history down, as he acknowledges having done in "Polycronicon," to the battle of Towton. The old "Cronicle of Brute" was so called from the opening chapter which describes the settlement of Brutus, the descendant of the great Æneas in Britain. The respective parts due to Nennius, Douglas of Glastonbury, and Geoffrey of Monmouth, are probably too obscure to determine. The St. Albans Chronicle, printed two or three years later, and in types somewhat resembling those of Caxton, is the same text, interpolated throughout with a history of the Popes, and ecclesiastical matters. This, and the edition of Machlinia (Caxton's text), about the same date, are not unfrequently catalogued erroneously as from Caxton's Press.

EXISTING COPIES.

1. CAMBRIDGE. *Public Library* (AB. 10. 32. 2).—*Perfect* and clean. Measurement, $10\frac{3}{4} \times 7\frac{1}{2}$ inches. Bound with "The Description of Britain," which precedes it.
2. OXFORD. *Bodleian*.—*Imperfect*, wanting part of a 4 and all p 1, but has both blanks. A fine copy, uncut, and in the original binding. Measurement, $11\frac{1}{2} \times 8$ inches. In manuscript, "Th : Seld : £1. 18." "The Description of Britain" follows in the same volume.
3. THE SAME. Another copy.—*Imperfect*, wanting the last leaf, and with 4 leaves mounted. Slightly stained. Measurement, $10\frac{1}{4} \times 7\frac{1}{2}$ inches.
4. THE SAME. *St. John's College*.—*Imperfect*, wanting q 2. Very clean, and measures $9\frac{1}{2} \times 7\frac{1}{2}$ inches. "The Description of Britain" precedes it in the same volume. "Liber Coll. S. Joan : Bapt : Oxon. Ex legato Nath : Crynes Alu. ejusdem olim Socii 1745."
5. GLASGOW. *Hunterian Museum*.—*Not quite perfect*, half of d 8 being torn away. A very poor stained copy, and is preceded by the "Description." Measurement, $9\frac{1}{2} \times 7$ inches.

6. LAMBETH PALACE.—*Made perfect* by the addition of two leaves (sigs. g 4 and 5) from a smaller copy; p 1 is bound after p 5. The paper of this example is remarkably stout and clean. "The Description of Britain" precedes it. Measurement, $10\frac{1}{2} \times 7\frac{1}{2}$ inches.

7. DUKE OF DEVONSHIRE.—*Made perfect*. Clean. The leaf r 8 placed between p 5 and 6. Measurement, $10\frac{1}{2} \times 7$ inches.

Five leaves—b 7, b 8, c 1, c 2, and c 3—are in the Pepysian Library, Cambridge, bound at the beginning of an imperfect St. Albans Chronicle.

A fragment is also attributed by Mr. Botfield to the Chapter Library of Westminster Abbey. Here, almost on the spot where Caxton lived, and worked, and died, it would have been most interesting to have found a goodly collection of his books, but unfortunately no relic of our first Printer has been discovered, the fragment above noticed being a portion of the St. Albans Chronicle. Here, too, we may notice that there are many imperfect copies and fragments of both the St. Albans and Machlinia Chronicles in various libraries. These are nearly always, on account of a certain similarity in appearance, erroneously attributed to the Press of Caxton.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1692 ...	83 ...	R. Smith	0 3 6 ...	—
1691 ...	79 ...	Dr. Bernard	0 4 0 ...	—
1776 ...	1393 ...	J. Ratcliffe	5 5 0 ...	Payne, Bookseller.
1777 ...	622 ...	J. Ives	0 14 0 ...	—
1785 ...	2646 ...	Anonymous	3 3 0 ...	Robson.
1796 ...	485 ...	M. C. Tutet	16 0 0 ...	Wilbraham.
a 1797 ...	352 ...	Rev. — Wilkinson (i. 2 l.)	15 15 0 ...	S. Alchorne.
1800 ...	626 ...	S. Tyssen (i.)	2 12 6 ...	—
1811 ...	165 ...	Spencer, duplicate (i. 1 l.)	11 11 0 ...	Wilbraham.
a 1813 ...	168 ...	S. Alchorne (i. 2 l.)	63 0 0 ...	Duke of Devonshire.
b 1816 ...	636 ...	J. Roberts	105 0 0 ...	John Milner.
— ...	263 ...	Duke of Devonshire, duplicate (i. 6 l.)	17 5 0 ...	Hutton.
— ...	127 ...	Sir W. Dolben (i.)	1 2 0 ...	Moir.
1820 ...	449 ...	S. Lysons (i.)	0 10 6 ...	Triphook.
1824 ...	2076 ...	Sir G. O. P. Turner, Bart.	— ...	—
b 1829 ...	801 ...	John Milner	70 7 0 ...	W. S. Higgs.
b 1830 ...	204 ...	W. S. Higgs	73 10 0 ...	—

In the above list are included all the copies that could not be identified as the 2nd edition.

No. 40.—THE DESCRIPTION OF BRITAIN. *Folio. "Fynnyshed by me William Caxton." No Place. 18th August, 1480.*

COLLATION.—Three 4th and one 3^a, unsigned. 30 leaves, the last only being blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. Type No. 4 only is used. There are 40 lines to a full page. The lines are spaced out to an even length, and measure 4½ inches. Spaces left for the insertion of initials. Without signatures, folios, or catchwords. The signatures were probably omitted on account of the limited extent of the work.

The Text begins, on the verso of the 1st leaf, thus:—

It is so that in many and diverse places the compyn cronicles
of england ben had and also now late enprinted at westmynstere
making 7 lines over the table, which ends on the same page.

On the 2nd recto, with space for a 4-line initial,

The names of this Iland Capitulo . j.

First as Galfride saith this lande was named Albi-
on after the name of Albeyne the oldest doughter of
Dioclesian, and had xxxij. sisters, And they were
first that enhabited this lande, And because she was

the oldest sister she named this Iland Albion after her owne na-

The Text ends on the 29th recto,

Here endeth het description of Britayne the, whiche contepneth en-
gland wales and scotland, & also bicause Irlande is vnder the reu-
le of england & of olde tyme it hath so continued therefore I haue
* * * * *

lated the booke of Polycronicon into englyssh, Fynnyshed by me
william Caxton the xvij. day of August the yere of our lord god
m. cccc. lxxx. and the xx. yere of the regne of kyng Edward
the fourth.

REMARKS.—"The Description of Britain" is one of the chapters out of Ralph Higden's "Polycronicon." Caxton printed it as a supplement to the Chronicles, and evidently intended it to follow on after the termination of that work. The blank leaf at the end instead of the beginning favours this idea.

It is improbable that a 2nd edition of "The Description of Britain" was issued, as no copy with the long commas (,) has yet been found.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 10. b. 24).—*Imperfect*, wanting the 8th leaf, with several in a bad state. The first is mounted and inserted backwards. Bound alone. Measurement, $9\frac{1}{2} \times 7$ inches.

2. CAMBRIDGE. *Public Library*.—*Imperfect*, wanting the 1st leaf. Bound with the 1st edition of "Chronicles," which it precedes. The uninked impression of 5 or 6 lines of type at the foot of the last page, which is short, may be noticed in this and in some other books. Measurement $10\frac{3}{4} \times 7\frac{1}{2}$ inches. In an old hand, "E libris N. Johnson, M.D." This was probably Nathanael Johnson, M.D. of Pontefract, a contemporary with Bishop Moore.

3. OXFORD. *Bodleian*.—*Perfect*, with the blank leaf. In the same volume as the 1st edition of "Chronicles," which it follows. Very large. Measurement, $11\frac{1}{2} \times 8$ inches.

4. THE SAME. Another copy.—*Imperfect*, wanting the first 2 leaves, and having 4 others mounted. Stained throughout. In the same volume as the 1st edition of "Chronicles," which it follows. Newly bound in blue morocco. Measurement, $10\frac{1}{4} \times 7\frac{1}{2}$ inches.

5. THE SAME. Another copy.—*Imperfect*, wanting the 1st, 8th, and 11th leaves. (For this last see the "Polychronicon," in this library, where it is bound in by error). Measurement, $9\frac{1}{2} \times 6\frac{1}{2}$ inches. Bound alone. The book-plate of F. Douce.

6. THE SAME. *St. John's College*.—*Imperfect*, wanting the 24th leaf. Preceding the 1st edition of "Chronicles," with which it is bound. Measurement, $9\frac{3}{4} \times 7\frac{1}{2}$ inches. "Ex legato Nath: Crynes."

7. LAMBETH. *Archiepiscopal Library*.—*Perfect*, with final blank, and in excellent preservation. Bound with the 1st edition of "Chronicles," which it precedes. Measurement $10\frac{3}{4} \times 7\frac{1}{2}$ inches.

8. GLASGOW. *Hunterian Museum* (B. 9. 2).—*Imperfect*, wanting the first 2 leaves and portions of others. Bound with the 1st edition of "Chronicles," which it precedes. Measurement, $9\frac{1}{2} \times 7$ inches.

9. EARL SPENCER. *Perfect*, and beautifully clean. Bound up after the 2nd edition of "Chronicles." Measurement, $10\frac{1}{2} \times 7\frac{1}{2}$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount.			Purchaser.
			£	s.	d.	
1814	539	J. Townley (i. 1 l.)	85	1	0	George III.
1815	637	J. Roberts	52	10	0	J. Milner.
1829	802	J. Milner	21	0	0	Evans.
1830	205	W. S. Higgs	27	6	0	Payne

No. 41.—CURIA SAPIENTIE; OR THE COURT OF SAPIENCE. *Folio.*
Without Printer's Name, Place, or Date. (1481?)

COLLATION.—a b c d are 4th, e is a 3rd = 38 leaves, of which the 1st is blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The type is No. 4 throughout. The whole work is in "Balad Royal," or stanzas of 7 lines, of which there are 5 to each page. Without folios or catchwords. Space is left for the insertion of 3-line initials.

After a blank the Text begins on a ij recto, with space for a 3-line initial, with director,

He laberous ⁊ y^e moost meruepious werkes
 Of sapience hym firste regned nature
 t Wh^y purpos is to tell as writen clerkes
 And specially her moost notable cure
 In my firste booke I wyl preche ⁊ depure
 It is so pleisant unto eche persone
 That it a booke shal occupie alone

On sig. b 7 recto,

Explicit liber primus de curia sapientie &c.

and on sig. c iiij verso,

To them / that wyl in hym belet theyr hyleue
 And though they dpe pwpys yet shal they lyue
 Explicit Tractatus de fide et Cantus famule
 sue

At the head of the next recto,

These thynges folowpynge is curyng Crysten man and woman holde de / and bounde to lerne / and to come to theyr potwer in wyse of theyr saluacion	Slee no man With hond synnyng With mouth backtyng
The Pater noster	
The Ave maria	
And the Crede	

The Text ends half-way down the 2nd column on the 6th verso of the same signature—
 lypynge / nedeful werkes / and
 dredeful dedes of lope and of
 payne

MANUSCRIPTS.—The only manuscript copy of this poem which can be found after considerable research is preserved in the library of Trinity College, Cambridge. It belonged formerly to John Stow, who has noted several omissions in the text, as compared with some other copy, probably the printed edition; and who has written over the top, "By John Lydgate." The poem itself is headed "Here beginneth a brief

compiled treatise called by the Author thereof *Curia Sapientia*." The same title appears at the end of both the first and second book of the poem.

REMARKS.—The following description by Oldys is taken from *Bib. Harl.*, vol. iii, No. 3313: "Though neither the Author's nor Printer's name appears to this poem, it was visibly enough printed by Caxton and composed by Lidgate, had we not the authority of John Stow for it, in the catalogue of his writings. The Author tells us it was written at the command of his Sovereign (perhaps King Hen. V), and it seems to be one of the scarcest of his pieces extant. There seems to be more invention in it and variety of matter than in most other poems of his composition, displaying, after a copious debate between Mercy and Truth, Justice and Peace, a distinct survey throughout the palace and domains of Sapience, of all the products of nature, in distinct chapters, and of arts and sciences; with his further reference, at the end of each, to the Authors who have written on them."

That Lydgate was the real Author of the poem rests on the evidence of Stephen Hawes, who included it in the list of his master Lydgate's works in 1506. All later Writers, including Stow, have but followed his steps. There are, however, several reasons for doubting Hawes's correctness in this instance. Although the effusions of Lydgate are more commonly found in manuscripts of the 15th Century than those of any other Poet, yet the copy of "*Curia Sapientia*" above noticed is the only one at present known of this remarkable poem. It appears improbable that the inferior productions of this popular Writer should have become multiplied so plentifully, while copies of this, which would rank highest among his works, should be allowed to sink almost into oblivion. Again, the internal evidence of the following stanzas, taken from the proeme, as printed by Caxton, is by no means suggestive of Lydgate as the Author:—

J know my self moost naked in al artes ;
My comune ne vulgare eke moost interupte ;
And J conversaunte and born in the partes
Where my natyfe langage is moost corrupt ;
And with moost sundry tonges myxt and rupte .
O, lady myn, wherfor J theow byseche,
My muse amende, dres, forge, my nesse and echo.

For to al makers here J me excuse,
That J ne can delicately endyte,
Rude is the speche of force; which J must use
Such infortune my natyfe byrth may reyle,
But o ye lordes, whiche haue your delyte
In termes gay & ben moost eloquent;
This booke to you no plesaunce may present;

After full allowance for the self-depreciation common to Writers of that Age, we can hardly believe that Lydgate could, with any degree of truth, thus speak of himself. He was *not* born in a part where the English speech was *most corrupt* and *mixed with sundry tongues*, a description more applicable to the Weald of Kent, or parts bordering on the Sea; but was, as he himself says, "borne in Lidgate," an inland town near Bury St. Edmunds. Here, as we learn from his "*Testamentum*," he was put to school in his boyhood, and, when his "yeeris accountyd ful fifteene," he says—

Entryng this tyme into religioun,
Unto the ploube J putte forth myn boond.

which refers to his embracing the Rule of St. Benet. The young "monke of Burye" then went through the usual tuition, being instructed—

By vertuous men religious & sad,
Full weel expert, discret, prudent and wise;

and, if we may judge by his future fame and his popular writings, profited well, and had no reason to excuse himself for the "infortune" of his "natife byrth."

"I take Caxton to be the poet or author, by the above verses," says Ames (*Typ. Ant.*, page 67), after quoting the whole of the "Prohemium." This opinion was, perhaps, too readily adopted. Although there is a curious parallel between the Poet's statement of his rude and corrupt speech, and the apology of Caxton in his additions to "The Recuyell", for his "vnperfightnes" in English, owing to his having been educated where was "spoken as brode and rude English as in any place of Englonde;" and although we know that Caxton could put together a few verses, as in the instance of the last two stanzas of "Moral Proverbs;" yet, judging from the literary ability of his known works and translations, we should hardly be justified in ascribing the authorship of "Curia Sapientie" to him. The plan of this work, in which Theology, Geography, Natural History, Horticulture, Grammar, Rhetoric, Arithmetic, Geometry, Music, and Astronomy are all, in turn, described, was certainly too high a flight for our Printer. Moreover, it seems probable, from the frequent use of Latin titles to the various divisions of the book, and especially from the colophon "Explicit Tractatus de Fide et Cantus famule sue," that the poem was not original, but a translation from the Latin. Although we cannot doubt that Caxton understood Latin, yet all his acknowledged translations are from the French.

Until further evidence, then, be produced, we must consider the Author as unknown.

The titles for this book, viz:—"The werke of Sapience" and "Tractatus de Fide et Cantus famule sue," erroneously adopted by Ames and other Bibliographers, were taken from the first and last lines of the poem. The proper title appears at the end of "Liber Primus."

EXISTING COPIES.

1. OXFORD. *St. John's College*.—*Perfect*; and in good condition. Measurement, 10 × 7 inches.
2. EARL SPENCER.—*Perfect*, free from manuscript notes. Slightly stained at the beginning. Measurement, $10\frac{3}{8} \times 7\frac{1}{8}$ inches. On the fly-leaf at the beginning is "£10 10s." in manuscript.
3. MAURICE JOHNSON, ESQ.—Particulars unknown.
Two mutilated fragments are in the Douce collection, at Oxford, signed **c j**, **c iij**.
Two leaves, **b iij** and **b 6**, were extracted from the "Boethius," at St. Albans.
The King's Library never contained a copy, notwithstanding the assertion of Dibdin.

SALE PRICES.					
Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.	
1743 ..	III. 3313 ..	R. Harley	—	Osborne, Bookseller.	
— ..	V. 1746 ..	Ditto	—	Ditto.	
1766 ..	5825 ..	Dr. Rawlinson	0 6 0	R. Willett.	
1798 ..	544 ..	S. Pegge	1 1 0	Stace.	

No. 42.—THE HISTORY OF GODFREY OF BOLOYNE; OR THE CONQUEST OF JERUSALEM. *Folio. Printed the 20th November, in the Abbey of Westminster, by William Caxton, 1481.*

COLLATION.—a is a 3^a, with a j blank; b a 2^a, b 1 being blank; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, and 16 are all 4^{as}, 17 is a 3^a=144 leaves, of which two are blank. Excepting the first two gatherings, the signatures are entirely in Arabic numerals. Dibdin corrects Ames, and says he counted 146 leaves, but Ames was right.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type is entirely No. 4. A full page has 40 lines, which are of an even length, and measure 4 $\frac{3}{4}$ inches. Without folios or catchwords. Space at the commencement of chapters is left for the insertion of 3 to 7-line initials.

The volume commences with a blank leaf, after which follows the prologue, the Text beginning on a 2, with space for a 4-line initial,

t He hpe couragpous faptes/ And valpaunt actres/ of
noble Illustrous and verruous perfonnes ben digne
to be recounted/ put in memorie/ and wretton. to thende
that thet may be gguen to them name Immortal by so-
uerayn laude and prepsyng. And also for to moeue and tenkfab
finishing, with 15 lines on the 4th recto, half-way down the page,
to the euertlastyng lpf in heuen / where is ioye and reste withoute
ende. Amen

The table follows immediately underneath the prologue, space being left for the insertion of a 2-line initial,

t Heene for to knowe the content of this booke / ye shal playn
ly see by the table folowynge/ wherof euery chappre trea-
teth al a longe
ending on sig. b 4 recto,

Here endeth the table of the contente and chapytres nombred of
this present booke entituled the sieg and conqueste of Iherusalem
by cristen men

The verso and 1st leaf of sig. 1. are blank. On sig. 1 2, the history begins,
 Here begynneth the booke intituled Eracles and / also of God-
 frey of Boloyne, the whiche speketh of the Conquest of the holk
 ending half-way down the recto of the 6th folio of sig. 17, the verso being blank,
 mping. whiche boook I began in marche the xij dape and sympt-
 ftyd the vij day of Juny, the pere of our lord .m. cccc. lxxij
 ⁊ the the xxj pere of the regne of our lady sauerayn lord kynge Ed-
 ward the fourth. ⁊ in this maner sette in forme ⁊ enprynted the
 xx day of nouembre the pere a forfayd in thabbay of westmester
 by the lady william Caxton

MANUSCRIPTS.—*Royal* 15 E. 1. Large folio, on vellum, 15th Century, with numerous illuminations. The character of the writing very similar to the large type of Colard Mansion. Begin, "Les anciennes histoires diet que eracles fut moult bon xpien et gouverneur de l'empire de romme." The text is without doubt the original of Caxton's translation, with which it agrees chapter for chapter, but is carried much further than the death of Godfrey, ending with the following chapter—"Comment le roy dangleterre avec grant nauie arriua en la cite de palerne / et en cecile / et alla a meschines deuers le roy de France." Neither the prologue nor epilogue in Caxton have any counterpart here. The only other manuscript known in the British Museum is *Royal* 17 F. v, which does not agree with Caxton, being considerably shorter and in different phraseology. They both, nevertheless, are evidently of the same origin. The description of an abridgment of this manuscript, which M. Paris ascribes to Guillaume de Tyr, is worth consulting (see *Les Msc. Franç.*, vol. iii, 10).

REMARKS.—I have not been able to obtain any trustworthy account of the Author of this Romance; which, notwithstanding the scarcity of copies, both manuscript and printed, appears to have enjoyed a considerable degree of popularity.

An edition was printed at Paris, in 1500, with the title "Les faits et Gestes de preux Godefroy de Bovillon et de ses chevalereux freres Baudouin et Eustache."

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 11. c. 4).—*Perfect*, clean, and free from manuscript notes. Uncut. Measurement, $11\frac{1}{2} \times 8$ inches.

2. CAMBRIDGE. *Public Library* (A.B. 10. 27).—*Imperfect*, wanting all before sig. 1 3, besides 1 7, 4 3, and 4 6. Measurement, $11 \times 7\frac{1}{2}$ inches. Autograph on last leaf, "R. Johnson, p^c ijs. 1510." From Bishop Moore's collection.

3. THE SAME. Another copy (AB. 10. 33).—*Imperfect*, wanting 17 1, otherwise in excellent condition. Measurement, $10\frac{1}{2} \times 7\frac{1}{2}$ inches. From Bishop Moore's collection.

4. VIENNA. *Imperial Library*.—*Imperfect*, wanting two leaves near the beginning, and half the last. Measurement, $11\frac{1}{2} \times 7\frac{3}{4}$ inches. Autographs: "Henry Norreys his booke." "J. Ames £16 16/" From the Harleian library.

5. GLASGOW. *Hunterian Museum* (Z. 8. 5.).—*Imperfect*, wanting 11 l, and a few leaves mended. Has the blank leaf at 1 l. Stained, and with manuscript notes. Measurement, $9\frac{1}{2} \times 6\frac{1}{2}$ inches. The Autograph of "Mathew Goodwin 14 June 1650, vallewed 2/8d" From J. Ratcliffe's library.

6. BRISTOL. *Baptist College*.—*Imperfect*, wanting all a; b 4; 1 8; and all after 16 7; otherwise in fair condition. Measurement, $10\frac{5}{8} \times 7\frac{1}{4}$ inches. The book-plate of Dr. Gifford. The Autographs of "W^m Herbert 1779," "Suum cuiq; Tho: Hearne 1720," and "Samuel Thurner me jure tenet 1650."

7. EARL OF PEMBROKE.—*Imperfect*, wanting 8 l and 8 2; the first 2 leaves of 17 are torn, and 4 leaves of sig. 2 are transposed; otherwise in a fair state. Measurement, $11 \times 7\frac{3}{8}$ inches. The Autograph "Cheif Justice Cokes Hand." Lettered on the back "Chronicles of Englund."

8. EARL DYSART.—*Imperfect*, wanting all a and b; 1 8; 5 7; 5 8; 11 1; and the last 8 leaves. Manuscript Notes. Measurement, $10 \times 7\frac{1}{2}$ inches. Autograph of "Joseph Brereton Philobibl. 1740."

9. EARL SPENCER.—*Imperfect*, wanting all before sig. b j; all 13; 17 5; and 17 6. In fair condition. Measurement, $11 \times 7\frac{3}{4}$ inches.

10. S. HOLFORD, ESQ.—*Perfect*, clean, and free from manuscript, having the blank leaves a j and b j. Measurement, $11 \times 7\frac{3}{4}$ inches. The initial at sig. 1 2 is beautifully illuminated. The volume is in its original vellum cover, and contains the following interesting notice:—"This was king Edw. y^e fourth Booke." Also the Autographs, "ptinet Rogero Thorney," and "Rob^t Wellborne." The former of these names is worth a comment, because it throws some doubt upon the accuracy of the previous notice. Roger Thorney, like other literary Mercers of his time, was probably a friend and supporter of Caxton: he certainly patronised his successor, Wynken de Worde, as the following lines show:—

" ————— this boke of Policricon
 " Whiche Roger Thorney Mercere hath exhorted
 " Wynken de Worde of vertuous entent
 " Well to correcte, and gretely hym comforted,
 " This speyal boke to make and sette in prente."

From W. de Worde's edition of *Polychronicon*, 1495.

How then did Roger Thorney become possessed of the copy of "The History of Godefroy of Bulloyn," belonging to his King? On the inside cover is also the book-plate of Sir John Dolben, Bart., of Finedon, in Northamptonshire. This volume was sold among the books of Secondary Smyth, in 1862, and passed into the library of the

Earl of Peterborough. It was afterwards in the Vernon collection, which is now included in that of Mr. Holford.

Two leaves of the table are among the Douce fragments in the Bodleian.

Year.	Sale Lot.	Seller.	SALE PRICES.			Purchaser.
			£	s.	d.	
a 1682 ...	94 ...	R. Smith	0	18	2	Earl of Peterborough.
1698 ...	85 ...	Dr. Bernard	0	4	0	—
b 1735 ...	— ...	Thomas Hearne (d.)	—	—	—	J. Herbert.
1743 ...	III. 2781 ...	R. Harley	—	—	—	Osborne, Bookseller.
1773 ...	4093 ...	J. West	10	10	0	George III.
1776 ...	1224 ...	J. Ratcliffe	6	16	6	J. Hunter.
1785 ...	2141 ...	Anonymous	4	4	0	Edwards.
b 1796 ...	705 ...	W. Herbert (f)	3	15	0	A. Gifford.
a 1816 ...	1175 ...	Dr. Vincent	215	5	0	Marquis of Blandford.

NO. 43.—THE CHRONICLES OF ENGLAND. *Folio.* “*Enprynted by me william Caxton In thabbey of westmestre,*” October 8th, 1482. *Second Edition, with long commas.*

COLLATION.—Prologue and title a 4ⁿ, signed ij, iij and iiij, the 1st leaf being blank. a (a j blank) b c d e f g h i k l m n o p q r s t u r are 4^{ms}; p is a 3ⁿ. Total 182 leaves, of which 2 are blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. Type No. 4 only is used. There are 40 lines to a full page. The lines are spaced out to an even length, and measure 4½ inches. The signatures are in lower-case letters and Arabic numerals. Spaces left for the insertion of initials. Without folios or catchwords.

The above collation and particulars are identical with those of the 1st edition.

Commencing with a blank leaf, the prologue follows on sig. ij recto, the Text beginning with space for a 4-line initial,

In the pere of thyncarnacpon of our lord Jhu crist 33
 CCCC / lxxx / And in the xx pere of the Regne of
 i kyng Edward the fourth / Atte request of dyuerse gen
 tyllmen I haue endeuyrpd me to enprynte the Cro-
 nycles of Englonde / as in this book shal by the suffraunce of god
 folowe / And to thende that euery man may see / and shortly sym-
 de suche mater as it shal plese hym to see or rede / I haue ordeyned
 a table of the maters shortly compyled 7 chapptred / as here shal
 folowe / whiche book begynneth at Albhyn / how the with hyr suf-
 fers fonde this lād first / 7 named it Albhyn / 7 endeth atte begyn-
 nyng of the regne of our said fourcayn lord king edward the iiij

The table commences on the same page, finishing half-way down the 8th verso of the same signature, with the other half blank. On sig. a 2, with a blank leaf preceding,

**How the land of Englonde was fyrst named Alþyon / And
by what encheſon it was ſo named**

The Text ends on the 6th recto of sig. p, the verso being blank,

**Thus endeth this preſent booke of the Cronycles of Englonde /
Enprented by me William Caxton In thabbeſſe of weſtmeſtre by
london / fyrmyſhed / and accompliſhed the / viij / day of Octobre /
The yere of the Incarnacion of our lord God / M / CCCC / lxxij
And in the xxij yere of the regne of kyng Edward the fourth**

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 10. b. 4).—*Imperfect*, wanting all before a 2; a 7 and 8; and all after r 6. A poor made-up copy, with many disfigurements. Measurement, $9\frac{1}{2} \times 7\frac{1}{2}$ inches. Without "The Description of Britain."

2. THE SAME. *General Library*. Another copy (C. 21. d).—*Imperfect*, wanting n 6; p 2; and p 5. The last leaf, p 6, with the colophon, which is unique, is here. Measurement, $10 \times 7\frac{1}{2}$ inches. Without "The Description of Britain." Presented, in 1860, to this library by Earl Cawdor.

3. OXFORD. *Bodleian*.—*Imperfect*, wanting ij, 7 and 8 of the table; a 2, 3, and 8; b 1; g 1; k 1; o 1; q 1, 2, and 3; and the last two. Stained and torn. Measurement, $10\frac{1}{2} \times 6\frac{3}{4}$ inches. Without "The Description of Britain."

4. EARL OF JERSEY.—*Imperfect*, wanting the last leaf of the table; 3 leaves in a; i 1; q 4; u 3 and 7; and all p. In very poor condition. Measurement, $10 \times 7\frac{1}{2}$ inches. Without "The Description of Britain."

5. EARL SPENCER.—*Imperfect*, wanting the lower half of p 6, containing the colophon. A manuscript note by Mr. Appleyard, who was Librarian at the time the volume was purchased, states that "The colophon of 5 lines, with the date of 8 Oct. 1482, had been cut off to make it appear the edition of 1480." This is, however, supplied in beautiful facsimile by Harris, from Lord Cawdor's copy. The blank leaf at a j is here. "The Description of Britain, 1480," is bound at the end of the same volume. Measurement, $10\frac{1}{2} \times 7\frac{1}{2}$ inches.

6. EARL OF ASHBURNHAM.—*Imperfect*, wanting the last 4 leaves, which are supplied by impressions from facsimile types, beautifully executed. "The Description of Britain," which in the original binding preceded, is now bound after "Chronicles." Purchased at the sale of the library of Mr. E. A. Crowninshield, of Boston, U.S., which was brought to England. This volume, however, with many others, was added to the collection after its arrival in this Country. Measurement, $10 \times 7\frac{1}{2}$ inches.

SALE PRICES.				
Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1756 ...	2020 ...	Bryan Fairfax	5 0 0	F. Child.
1776 ...	1022 ...	J. Ratcliffe (L.)	4 5 0	George III.
1860 ...	478 ...	Anonymous (sold as E. Crowninshield's)	180 0 0	Earl of Ashburnham.

For other instances see "Sale Prices" to the 1st edition.

No. 44.—POLYCRONICON. *Folio.* "Imprinted and set in forme by me William Caxton." *Without Place or Date. Translation ended 2nd July, 1482.*

COLLATION.—a b are 4^{ns}, with the 1st leaf of a blank; c is a 2ⁿ; sigs. 1 to 28 are 4^{ns}, the 1st and 5th leaves of sig. 1 being blank; sig. 28 is followed by an unsigned single sheet, of which but one leaf is printed, the other being blank; 29 to 48 are 4^{ns}; 49 a 2ⁿ; 50 to 55 are 4^{ns}, with the last leaf of 55 blank; sig. 50 is followed by 52, sig. 51 being accidentally omitted = 450 leaves, of which 5 are blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type is all No. 4. The lines, which measure 4½ inches, are fully spaced out, and 40 make a full page. Space is left at the beginning of the chapters for the insertion of initials. The first gatherings have the signatures in Roman numerals, but all the rest are signed with Arabic numerals. After the introductory matter folios are introduced, although with many errors.

The Text, preceded by a blank, begins on sig. a 2 recto, with space for a 4-line initial,

Prohempe

g Acete thankyngeſ laude ⁊ honoure we merctoryous-
ly ben bounde to yelde and offre unto wyrters of hyl-
torpes / whiche gretely haue prouffted oure mortal
lyf / that ſhetue vnto the reders and herers by the
enſamples of thynges paſſyd / what thyng is to be deſpyed /

The prohem finishes on a 3 verso,

To whome be gyuen Honour/laude/and glorie/in ſecula ſeculo-
rum Amen /

Deo gracias

The table follows on sig. a 4 recto, in double columns, finishing half-way down c 4 recto, with the verso blank. A blank leaf, and on sig. 1 2, follows the dialogue—

I With the tyme that the grette and high touer of babilone was
bpylded men haue ſpoken with dyuerſe tonges/ In ſuch wy
ſe that dyuerſe men be ſtrange to other and vnderſtoode not others

The dialogue concludes half-way down sig. 1 4 recto, and is followed on the same page by—

The Epistle of sir Johan Tretifa chapelayn unto lord Thomas of Barkley upon the translation of Polycronicon in to our Englyshe tongue
 finishing on the verso,
 naciones / Trowes cherubyn and scrappyn to see god in his blyf-
 ful face in Joye without ony ende Amen

Thus endeth he his Epytyle

A blank leaf, and, on the 5th recto of sig. 1, begin the prefaces:—

b

Prolocutionem

Prefacio prima ad historiam

Capitulum primum

On 8th verso of sig. 1,

Prefacio secunda ad historiam

On 1st recto of sig. 2,

Prefacio tertia ad historiam

which concludes on sig. 2 2 recto, the verso being blank. On sig. 2 3 the Chronicle itself commences—

Liber primus

r

Chronica Ramulphi Cisterciensis Monachi

There are 7 books of Trevisa's translation, which end as follows:—

Book I, on sig. 9 7 verso—(fol. 70)	Book V, on sig. 35 6 verso—(fol. 280)
II, 15 3 " (" 114)	VI, 41 1, " (" 323)
III, 23 2 " (" 178)	VII, 49 3 " (" 389)
IV, (on the verso of the leaf following 28 8) (" 225)	Liber ultimus, 55 7 " (" 428)

On sig. 49 4 recto is Caxton's epilogue to Trevisa, and prologue to his own book, occupying the whole page; the verso is blank. On sig. 50 1 recto,

Incipit Liber ultimus

CCC lxxxij

The Text ends on the recto of 55 7; the verso and 55 8 being blank

wretpage / Ended the second day of Junij the xxij yere of the regne of kynge Edward the fourth 7 of the Incarnation of our lord a thousand four hunderd foure score and tweyne /

Fynnyshed per Caxton

MANUSCRIPTS.—*Addit.* 10105 (sæc. xiv), Latin, from Heber's library. The original chronicle of one Roger, Monk of Chester. It commences at Book III, chapter 31 of Caxton's print, and ends A.D. 1327. *Reg.* 13 D 1 (sæc. xv), Latin, Ralph Higden's Chronicle, founded on Roger's text. From the old Church library of St. Peter, Cornhill: "Liber Ecclesie S. Petri super Cornhill Londini." Copies of Higden are also—*Harl.* 655, 1320, 3877; *Egerton* 871; *Arundel* 86. *Harl.* 3600 is carried, by an anonymous Writer, to the 8th year of Henry VI. In *Harl.* 3671, under the year 1232, is added "Ranulphus comes cestr' lincoln & huntingdon obiit ap Wallingford & sepultus est apd cestr' in capilō mōchor' cum p'genitoribus suis." *Addit.* 10104, 12118, and 24194, the last from the library of Archbishop Tenison, are the usual Latin version of Higden. *Harl.* 2261 (sæc. xv), English; an anonymous translation, very different from that by Trevisa, as the following quotation from the first prologue will show:—

TEXT OF TREVISA,
As printed by Caxton.

After selempe and wyse wryters of Arte and of science
that had swetenes and lykynge al her lyf tyme to studye
& to traunille aboute connyng and knowleche of kyndly
thynges and about sobrenes and redynes of thewes; they
ben worthy to beu hyely preyed; as though it were
puttyng and medlynge to gyder prouffyt and swetenes.
For they wrote and lefto to vs wryten meruayles and
wondres. grete berynges oute and dedes of oure furu faders
of stalworth wight wyse. and worthy of dyuerse maner
men that were in old tyme.

ANONYMOUS TEXT,
As found in Harleian MS., No. 2261.

after the nowble wryters of artes to whom hit was
a pleasure in this life p'sente to fixe their studies and
laboures aboute the knowlege of thynges and v'tues
moralle thei ar to be enhaunsede and exaltede by merite
wt grete p'conyes as makenge a comixtion of a thyng
profitable wt a swetenesse mellifluous whiche haue deriuede
to men succedenge thro the benefite of scripture the excellent
gestes of men preceedenge.

Harl. 1900 (sæc. xv), Trevisa's translation, exactly agreeing with Caxton's print, except in the arrangement of the prologue, beginning "Syth the tyme that Babel," &c.; this in Caxton is made one continuous and intricate paragraph, but here appears, in proper shape, as a dialogue between "Clericus" and "Dominus." *Cotton, Tib. D vii*, same text as *Harl.* 1900: injured by fire. There is a copy in Peterhouse College library, in which is written "Fynyshed & ended after the cople of Caxton then (in?) Westmyenster."

REMARKS.—Few of Caxton's books have excited more interest and research than the "Polycronicon." It appears to have had its origin with Roger, Monk of St. Werberg, in Chester, who, about the beginning of the 14th Century, made an extensive compilation in Latin from several of the old Chronicles and Works on Natural History then in existence. Ralph Higden, of the same monastery, who died before 1360, amplified this compilation, entitling his work, "Polycronicon;" and this, judging from the numerous copies still extant, had a very extended popularity. In 1387, Trevisa, Chaplain to the Earl of Berkeley, translated the Latin of Higden into English prose. An

account of Trevisa, with a history of his works, is given by Dr. Dibdin, in *Typ. Ant.* vol. i, page 140, who, however, has not included in his list Trevisa's English translation of the Gospel of Nicodemus (*Addit. MS.* 16165). Nearly a century later, Caxton revised the antiquated text of Trevisa, which, together with a continuation of the history to the year 1460, was finished on July 2nd, 1482, and printed soon after. Caxton entitled his continuation "Liber ultimus," and it is most interesting as being the only original work of any magnitude from our Printer's pen. A literal reprint may be found in Vol. I of this work.

Caxton tells us very little of the sources of his information. He mentions two little works, "Fasciculus temporum" and "Aureus de Vniuerso," from which, however, he certainly obtained but little material for his "Liber ultimus," which treats almost entirely of English matters.

As a specimen of the alteration made by our Printer, when he "a lytyl embellyshed" the text as rendered by Trevisa, the following quotation is given, in which the consequences of Man's fall are graphically described. The embellishment chiefly consists in modernising the old English; although here and there Caxton added sentences to the text.

TREVISAS TEXT, 1687.
(*Harleian MS.*, No. 1900, fol. 94 b.).

From that day forthward ye body y^e is corrupt by syno greuety y^e soule / Ye flesche couetly azeny ye soule / and mannes wittes tornay & assentith litlich to euel A mannes owne meynal wittes bey his owne enemyes ¶ So y^e al a mannes lif is temptacion while he lyuety here in erthe Also man is eu failynge and awayward. he may nouzt stidfastlich abide be failly litliche bot he may nouzt lightlich arise. P^{er}ite is of birye sorowe & care i lyuyng / and man mot nedes dye And thouz alle oye yat bey made haue schelles ryndes skynnes wolle heer bristels fethers wynges othir skales man is y bore wyout eny helyng / naked & bar. anone at his birye he gynney forto wepe atte bygynnyng liche to a best. but his lymes failly hym & may nouzt help bymself. But he is febler yan any oye beste he kan noon helpe he may nouzt do of hymself but wepe wy al his myzte. No best hay lif more brutal and vn siker Noon hay sekenesse more grenous noon more likynge to do oye wise than he sholde / noon is more cruell Also oye bestes louey eiecho oye of ye same kynde & wony to gedres & bey nouzt cruell but to bestes of other kynde y^e ben contrairie to hem But man torney y^e maner doyng vpsodou & is contrie to hym self & cruel to oye men

CAXTON'S TEXT, 1482.
(sig. 10 4 verso).

Fro that day forth the body that is corrupt by synne greueth the soule The flesche coueteth aynste the soule and mannes wittes torne and assente lightly to euyl A mannes owne meynal wittes / be his owne enemyes / so that al mannes lyf is in temptacion while he lyueth here in erthe. & the disposicion of the soule ruleth meyneteneth / helpeth and conforteth the body. But ayeinward the wretched disposicion of the bodye distourbeth the soule. Also man is euer faillyng and wayward he may not stydfastly abyde / he falleth lightly but he may not lightly arise. Proft of hyrb is sorow and care in lyuyng and man must nedes dye And though all other that be made haue shelles ryndes skynnes. wolle heer bristels fidens wynges othir skals. Man is born withoute eny helyng or keueryng nakede and bare / anone at his birth. he gynneth for to wepe atte begynnyng lyke a best but his lymes fayllen hym and maye not helpe hym self but he is febler than any other beeste / he can noon helpe / he may nought doo of hym self but wepe with al his myght No beest bath lyf more brutyl & vnseker. None hath sekenesse more grenous noon more lykynge to do othervyse than he shuld. none is more cruel Also other beestes loue eueryche other of the same kynde. and dwell to gyder and be not cruel / but to beestes of other kynde that be contrary to hem / But man torneth that maner doyng vp so downe and is contrary to hymself and cruel to other men.

EXISTING COPIES.

1. AMERICA. *Astor Library, New York*.—*Made perfect* by two leaves from a smaller copy. Clean, with few manuscript notes. Measurement, $10\frac{1}{8} \times 7\frac{5}{8}$ inches. Purchased lately for £70.

2. BRISTOL. *Baptist College*.—*Very imperfect*, wanting all before sig. 5 3; 27 leaves in various parts, and all after 42 6. In all 171 leaves. In poor condition. Measurement, $10\frac{1}{2} \times 7\frac{3}{4}$ inches. The book-plate of A. Gifford, D.D.

3. BRITISH MUSEUM. *King's Library* (C. 10. b. 1).—*Imperfect*, wanting the 4th, 5th, 6th, and 8th leaves in sig. a; and 55 7. A clean copy. Measurement, $10\frac{3}{4} \times 8$ inches.

4. THE SAME. *General Library* (C. 21. d).—*Imperfect*, wanting all before sig. 7 2, and three at the end. Measurement, $10\frac{1}{2} \times 7\frac{1}{2}$ inches. From the old Royal library, being Henry the Seventh's copy.

5. THE SAME. *Grenville Library* (6011–12).—*Perfect*, clean, and in excellent condition. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches. In two volumes.

6. CAMBRIDGE. *Public Library* (AB. 4. 20).—*Imperfect*, wanting all before sig. 1 2, 28 leaves in various parts, and all after 54 7. Much cropped. Measurement, $9\frac{1}{2} \times 6\frac{7}{8}$ inches. From Bishop Moore's collection.

7. THE SAME. Another copy (AB. 9. 25).—*Imperfect*, wanting all before 1 2, three leaves in various parts, and all after 54 7. From the same collection. Measurement, $11\frac{1}{2} \times 8$ inches.

8. THE SAME. *Pepysian Library*.—*Perfect*, and in fair condition. Measurement, $11 \times 7\frac{3}{4}$ inches. The usual book-plates and effigies of Samuel Pepys.

9. THE SAME. *St. John's College*.—*Imperfect*, wanting half the 1st leaf; two in sig. 17; 18 8; and the 4 inner leaves of sig. 55. Measurement, 11×8 inches. Autograph of Baker, "So scarce and dear that it cost me what I am ashamed to own. T. B." Another note signed "Tho: Baker Col: Jo: socius ejectus," bequeaths the volume to this College.

10. GLASGOW. *Hunterian Museum*.—*Imperfect*, wanting all sig. a; 4 in b; and the last 12 leaves. Measurement, $10\frac{7}{8} \times 7\frac{1}{2}$ inches. From the library of J. Ratcliffe. The only copy I have noticed without the tables, initials, and rubrics in the margins.

11. OXFORD. *Bodleian*.—*Imperfect*, wanting all before sig. 1 2, as well as a leaf in 55. The blank leaf before 29 1 is here. Slightly stained. Measurement, 11×8 inches.

12. THE SAME.—Another copy. A large fragment, consisting of 202 leaves, beginning at 15 2. The "Douce" book-plate. Measurement, $10\frac{1}{2} \times 8$ inches. Between folios 154–5 is inserted the 11th leaf of "The Description of Britain."

13. THE SAME. *St. John's College*.—*Imperfect*, wanting 34 leaves in various parts. Clean. Measurement, 10×7 inches. In manuscript, "Liber Coll: S: Joan: Bapt: Oxon: Ex legato Nath: Crynes A.M. ejusdem Socii 1745."

14. EARL OF PEMBROKE.—*Imperfect*, wanting the first 19 leaves; 13 in various parts; and 76 at the end. The blank leaves at 1 5 and before 29 1 are here. Measurement, $9\frac{3}{8} \times 7\frac{1}{2}$ inches. From the library of J. Ratcliffe.

15. EARL OF JERSEY.—*Imperfect*, wanting all before 2 3; 24 4 and 24 5; and all after 47 6. In poor condition. Measurement, $10\frac{3}{8} \times 7\frac{1}{4}$ inches.

16. EARL DYSART.—*Imperfect*, beginning at sig. 1 2, but having the blank leaf at sig. 1 5. Clean, and large. Measurement, $11\frac{1}{4} \times 8$ inches.

17. EARL OF ASHBURNHAM.—*Imperfect*, wanting all before 6 6; 7 leaves in various parts; all 54 and 55. Measurement, $11\frac{1}{8} \times 7\frac{3}{4}$ inches.

18. EARL SPENCER.—*Made perfect* with various leaves from three other copies. Measurement, $11\frac{3}{8} \times 8\frac{1}{4}$ inches. Autograph on 1st leaf, "Henrieus Spelman me tenet."

19. THOMAS BATEMAN, ESQ.—*Imperfect*, wanting all before sig. 1; 10 in various parts, and the last 38 leaves. In good condition. Measurement, $9\frac{3}{4} \times 7\frac{1}{2}$ inches. From the collection of J. Edwards.

20. BERAH BÖTFIELD, ESQ.—*Made perfect* by the union of two or three copies. Measurement, $10\frac{3}{8} \times 7\frac{1}{4}$ inches. Purchased of Pickering for £100.

21. ROBERT GLENDINING, ESQ.—*Imperfect*, wanting all before a; 1 6 and 1 8. In fair state. From the library of Sir Patrick Blake, whose books were sold in 1808. Measurement, $10\frac{5}{8} \times 7\frac{3}{8}$ inches.

22. W. E. WATKYN WYNNE, ESQ.—*Imperfect*, wanting all before sig. 1 8; 11 leaves in various parts, and all after sig. 52 8. Much mutilated, scribbled over and torn, with the original parchment wrapper left on one side only. Measurement, $10\frac{3}{8} \times 8$ inches. This volume has had many owners. It was deposited very early, probably as soon as printed, in the monastery of St. Werberg, Chester, the very birthplace of its Latin original. There "Dompnus Johēs Ley, p̄or (Prior) huius cenobii, Custos huius libri," claimed it by his Autograph as the property of the monastery. The name of the 25th and last Abbot "Dompnus Thomas Clarke huius cenobii," shows that at the time of the Reformation, when the abbey was converted into a cathedral, the volume was still safely preserved. In his manuscript is also "A boke of seynte Werburge in Chester." It was doubtless about this time that it was abstracted, and the Autographs of several generations of the "Smythe" family, "Drapers of y^e Cety of Chestre," as well as of the "Wryght" family, also Drapers, show that in the 16th Century it was no longer "a boke of St. Werberg." In 1637 it had passed over to Ireland, and thence probably came into the possession of its present owners.

Besides the foregoing, copies are said to be in the libraries of the Marquis of Bath and the Marquis of Bute. Very imperfect copies are in the libraries of the Duke of Devonshire, and of J. Simes, Esq., of Brighton; two others are in the possession of Mr. Lilly, of Bedford Street, Strand. Six leaves are in the British Museum, *Addit. MS.* 14927.

In Mr. Tutet's copy there was written on the last leaf of the index, in an old hand, "Presens liber p̄tinet ad Willm Purde empt a Willmo Caxton Reg' Imp̄ssor vicessimio Novembris anno Reg' Edwardi quarti vicessimio secundo."—*Typ. Ant.*, vol. i, page 151. I have not been able to trace this manuscript note in any of the above copies, all of which, except that in the Astor library, have been in my hands.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1743	III. 369	R. Harley	—	Osborne, Bookseller.
—	V. 1639	Ditto	—	Ditto.
1755	1312	R. Mead	3 13 6	—
1760	797	Joseph Ames (i.)	0 7 0	Dr. Gifford.
—	818	Ditto (p.)	0 14 0	—
a 1773	4091	J. West (i.)	16 5 6	R. Willett.
1775	1023	J. Ratcliffe (i.)	3 3 0	Earl of Pembroke.
—	1662	Ditto (i.)	2 3 0	—
—	1669	Ditto (i.)	5 15 6	Dr. Hunter.
1786	479	M. C. Tutet	4 12 0	H. E. Austen.
b 1801	1048	S. Tyssen (i.)	5 0 0	R. Heber.
1808	808	Sir Patrick Blake (i.)	21 0 0	—
a 1813	1195	R. Willett (i.)	27 6 0	Duke of Devonshire.
c 1814	655	J. Towneley (i.)	40 19 0	J. Arch, Bookseller.
c 1816	450	J. Edwards	17 17 0	Ditto.
—	425	Duke of Devonshire duplicate (i.)	16 16 0	—
d 1816	1165	J. Haslam (i.)	3 3 0	T. Jolley.
1823	1467	Anonymous (i.)	13 13 0	Triphook.
c 1824	III. 1160	Sir M. Sykes (i. 3 L.)	37 16 0	—
1827	II. 143	J. Dent (p.)	103 19 0	Perkins.
1833	II. 1523	P. A. Hanrott	27 10 0	—
b 1834	IV. 1439	R. Heber	10 15 0	Pickering.
c 1835	500	Anonymous	10 15 0	Ditto.
1836	1335	Sir F. Freeling	1 16 0	Andrews.
1838	255	Bishop of Durham	13 10 0	Pickering.
d 1851	695	T. Jolley	10 15 0	W. B.
1854	969	Pickering, Bookseller	65 0 0	Upham.
—	1952	Ditto	20 10 0	Lilly.
c 1856	818	W. H. Peypys	41 0 0	Ditto.
1857	517	Stevens, Bookseller	35 10 0	Nixon.
—	739	W. H. Peypys	31 0 0	Willis.
—	517	Anonymous	70 0 0	—
1860	—	Lilly, Bookseller	84 0 0	—

Messrs. Arch, about 1816, sold a copy, wanting three leaves, to Sir M. Sykes for £150. Mr. Dent's copy was perfected by the union of two, as were several others in this list.

No. 45.—THE PILGRIMAGE OF THE SOUL. "*Emprynted at westmestre by william Caxton, and fynysshed the sixth day of June,*" 1483.

COLLATION.—An unsigned 2ⁿ, with the 1st leaf blank; a b c d e f g h i k l m n are 4ⁿ, with a j blank; o is a 3ⁿ, with the last 2 leaves blank. Total 114 leaves, of which 4 are blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type throughout is No. 4. The lines are of an equal length, and measure 4 $\frac{7}{8}$ inches. A full page has 40 lines. There is a running head to the pages, and the leaves have printed folios, numbered very carelessly. Space has been left for the insertion of 2, 3, and 6-line initials. Commencing with a blank, the title and table follow on folio ij, which is unsigned.

The Text begins, on the 2nd leaf, thus :—

*This booke is intprled the pylgremage of the sowle / translated
oute of frensshē in to Englysshē / whiche booke is full of deuoute
maters touchyng the sowle / and many questyons assolyed to cau-
se a man to lyue the better in this world / And it conteyneth fyue
bookes / as it appereth hereafter by Chapytres*

The table ends on the 4th recto, the verso being blank. Then a blank leaf, the title being repeated on folio ij^a, signed a ij,

Incipit liber primus

Folio ij^a

*Here begynneth the booke of the pylgremage of the sowle
late translated oute of frensshē in to Englysshē*

The Text ends on the 4th leaf of sig. o, and the verso of folio Cr,

*Here endeth the dreame of pylgremage of the soule translated
oute of frensshē in to Englysshē with somwhat of addicions / the
pere of our lord / M.CCCC / 7 thyrten / and endeth in the Cigge-
le of seynt Bartholomew*

*Emprynted at westmestre by William Caxton / And fynysshed
the sixth day of Juny / the pere of our lord / M.CCCC / lxxxij
And the sixt pere of the regne of kynge Edward the fyfthe /*

This is the only book from the Press of Caxton having the name of Edward V in the colophon.

MANUSCRIPTS.—British Museum *Addit.* 22937 (sæc. xv) : this manuscript, which is beautifully illuminated, contains the three Pilgrimages, as originally written in French

metre by Deguileville, and begins—"Cy commence le pelerinaige de vie humaine expose sus le roumant de la rose."

A ceulx de ceste Region
Qui point ny ont de misio
Ains y sôt toy com dit sait poi
Riche poure saige et fol
Soient rois ou soient roynes
Pelerins ou pelerines
Une vision vueil noncier
Qui en dormant mauint lautrier
Quen veillant auoie veu
Considere et bien leu
Le tresbeau Roumant de la Rose
Bien ie croi que ce fu la chose
Qui plus meismut ad ce songier
Que cy apres vous vueil noncier.

After this prologue is "Cy apres est la vision que guillaume de guileville moine vit en son dormât." This is followed by "Le Pelerinage de l'Ame," and "Le Pelerinage du Jesus Christ."—*Egerton*, 615 (sæc. xv), is an English prose version of "The Pilgrimage of the Soul." It begins, "This is the Kalender of the book caled Grace de dieu." Unfortunately chapter I and part of II are wanting, but the remainder, although differing somewhat verbally, closely agrees with the text as printed by Caxton.—*Cotton, Tib. A vii* (sæc. xiv), a metrical English poem, entitled "The Pylgrim," is a different work.—In the Public Library, Cambridge (MS. Kk. 1. 7), is an interesting manuscript (sæc. xv), entitled "Incipit liber qui nūcupatur Grace dieu," and beginning, "As I lay slepyng in my bed in a seynt lawrence nyzt. I fel in a ful merveyulous dreame." "Her endith ye drem of ye pilg'mage of ye soule." This is the translation complete, as printed by Caxton.—The Imperial Library, Paris, is rich, having copies of the original version, of the enlarged version, and of the prose version. See Nos. 6988, 6988², 7086, 7210, 7210², 7211, 7211², 7212, and 7213, as described by M. Paris, to whom I am indebted for portions of the following remarks. The colophon to 7211² (sæc. xiv) is as follows:—"Explicit iste liber nuncupatus liber Peregrini quem composuit dominus Guillaume de deguilleville," &c.

REMARKS.—The common custom among Preachers of the Middle Ages of engaging the attention of their hearers by *spiritualising* tales and even jests current among the people is well known. This practice seems to have suggested to a Monk, named Guillaume de Deguileville, the idea of *moralising* the celebrated "Roman de la Rose." His poem was divided into three parts, and completed about 1335. It contains more than 36,000 lines, and its title is "Le Romant des trois Pelerinages." These three Pilgrimages are "Le pelerinage de la vie humaine;" "Le pelerinage de l'Ame;" and

"Le pelerinage du Jesus Christ." *Addit. MS.* 22937 contains the three parts complete. None of these appear to have been printed. Not satisfied, however, with the result of his labours, Guillaume again set to work and recast the whole poem, with many amplifications and additional verses. This, which was finished about 1350, and of which a manuscript copy is in the *Bib. Imp. Paris*, 6988², is the text of which several editions were issued from the early French Press.

Nearly a century passed when another Monk, Jehan de Gallopes, transposed the rhymes of Deguilleville into French prose. This was with the object of modernising the old language, or, as he says, "pour esclaircir et entendre la matiere la contenue." Gallopes, however, apparently extended his labours no further than "The Pelerinage de l'Ame," and here we find the text used by the Translator of "The Pylgremage of the Sowle," printed in 1483, by our William Caxton. Manuscripts of the prose "Pelerinage de l'Ame" are very scarce, but a perfect copy is in *Bib. Imp. Paris*, No. 7086.

Of the Author and Translators mentioned above, but little can be said. Guillaume de Deguilleville was Monk, and afterwards Prior, of the Abbey of Chalis; and this seems all that is known of him. His name appears in the later manuscripts as Guillaume de Guilleville, and is mostly so printed, but is spelt correctly in some of the early French printed editions. In a 14th Century manuscript, already noticed, the name appears "de Deguilleville," and that this is the true orthography is placed beyond question by an acrostic, consisting of two "chansons" in the French text. Here the Author has veiled himself in the initial letters of each line, and by putting these together we obtain his real name, "Guillaume de Deguilleville."

"Jean de Gallopes, dit le Galoys," as we learn from the prologue to his French prose version, was the "humble chapellain" to John, Duke of Bedford and Regent of France, for whom the translation was undertaken. It was, therefore, executed before the death of the Regent, in 1435, and there seems reason to suppose that its Author was an Englishman. In the Imperial Library, Paris, is a manuscript, mentioned by M. Paris (*Les Msc. Franç.*, vol. v, page 132), entitled "Vie de Jesus Christ," which is attributed also to Gallopes, but which appears to be a different work from the third "Pilgrimage" of Deguilleville.

To John Lydgate, Monk of Bury, is generally attributed the English version of "The Pylgremage of the Sowle," and, probably, with truth, as some of the additional poems found here form a part also of Lydgate's well-known poem "The Life of our lady." He is also supposed, from internal evidence of style, to be the Author of "The Pilgrimage of man" (*Cotton MSS.*, Vitel. C. xi), an English metrical translation of Deguilleville's "Pelerinage de la vie humaine."

The numerous copies of the "Pilgrimages," still extant in our old libraries, prove that they must have attained a considerable amount of popularity. In France there were

several printed editions; but in England, probably owing to the growth of the Reformation, "The Pylgremage of the Sowle," printed by Caxton, is the only known edition.

An expurgated reprint of Caxton's text, in which the chapters most characteristic of the Age when the allegory was written are omitted, has been edited by the Hon. Katharine Isabella Cust. 4to. London, 1859.

EXISTING COPIES.

1. BRITISH MUSEUM. *General Library* (C. 21. d).—*Perfect*, clean and large, with the blank before the table. Measurement, $11\frac{1}{8} \times 7\frac{7}{8}$ inches. In manuscript, "To you my nowne dam Elsbeth Estey I give you this Booke for me to prey." Dibdin says, "It once belonged to Thoresby, the Antiquary, who had it from John Tennant."

2. OXFORD. *St. John's College*.—*Imperfect*, wanting all before a ij; h iiij, and all after n iiij. In good condition. Measurement, 10×7 inches. Bound with "Parvus Chato," "Court of Sapience," and "Encydos."

3. SION COLLEGE, *London*.—*Imperfect*, wanting all before sig. a. Stained. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches. "E Bibliotheca Durdensi Honoratiss: D: Georgij Com: de Berkley." This copy is remarkable for the number of blank leaves it contains. Not only are the 2 blanks belonging to sig. a here, but they are followed by 3 similar leaves, 6 others, including that at a j, being at the beginning.

4. EARL SPENCER.—*Made perfect* with three leaves from a duplicate sold by the British Museum. Much stained and many manuscript notes towards the end. Uncut. Measurement, $11\frac{1}{4} \times 8\frac{1}{2}$ inches. Ratcliffe's copy. The early and unique "broadside" noticed as "Death-bed Prayers" (see page 138 *post*), is bound in this volume, after the table.

5. The MILLER LIBRARY, *Britwell*.—*Imperfect*, wanting all before a ij, and the last. Slightly stained. Measurement, $11 \times 7\frac{1}{4}$ inches. A duplicate from Earl Spencer's library. Formerly belonged to J. Herbert.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1682	90	R. Smith	0 5 0	—
1743	III. 1565	R. Harley	—	Osborne, Bookseller.
1773	1874	J. West	8 17 6	J. Ratcliffe.
1776	1220	J. Ratcliffe	3 17 0	—
1790	1011	Gus. Brander	4 10 0	—
1819	3787	Marquis of Blandford	152 5 0	Earl Spencer.
—	—	British Museum, duplicate	26 15 6	Ditto.
1821	220	Earl Spencer, duplicate	—	R. Heber.
1834	IV. 2686	R. Heber	18 18 0	J. Miller.

No. 46.—A VOCABULARY IN FRENCH AND ENGLISH. *Folio. Sine ullâ notâ.*

COLLATION.—Two 4th, and one 5th, unsigned = 26 leaves, the 1st being, doubtless, blank.

TYPOGRAPHICAL PARTICULARS.—There is no title of any sort. The Type is No. 4 throughout. 42 lines in double column (84 lines) make a full page, and the long lines measure $2\frac{7}{8}$ inches. The words "Frensshe" and "Englisshe" appear as head-lines to every page. Without folios, catchwords, or initials.

The Text begins, in double column, on the 2nd recto, thus:—

Frensshe	Englisshe
Ep commence la table	Hier begynneth the table
De cest prouffitable doctrine	Of this prouffitable lernynge
Pour trouuer tout par ordene	For to fynde all by ordre
Et que on vouldra aprendre	That whiche wen wyll leue
Premierment linuocacion de la Trinite	Fyrst the calling of the trinite
Comment on doit chescun saluer	How euery man ought grete othir

The Text ends, with 7 lines on the 26th recto, thus:—

Frensshe	Englisshe
La grace de saint esperit	The grace of the holy ghoost
Ueul enluminer les cures	Wyll enlyghte the hertes
De ceulx qui le apprendront	Of them that shall lerne it
Et nous doinst persueurance	And vs graue persueuraunce
En bonnes operations	In good werkes
Et apres ceste vie transitorie	And after this lyf transitorie
La pardurable ioye et glorie	The euertastyng ioye and glorie

REMARKS.—"A Book for Travellers" is the title given to this work in *Typ. Ant.* vol. i, page 315, but as there is no especial suitability in it for the use of travellers, and as from its composition it appears to have been formed with a scholastic aim, it has been thought advisable, even at the risk of their being taken for two separate works, to change so evident a misnomer.

No manuscript of this compilation in French or English is known to exist, nor is there any clue to the Author.

EXISTING COPIES.

1. RIFON. *Cathedral Library.*—*Perfect*, and in excellent preservation. Measurement, $11\frac{1}{2} \times 8\frac{1}{2}$ inches.

2. DUKE OF DEVONSHIRE.—*Imperfect*, wanting the last 5 leaves. Much cropped, portions of the foot-lines being cut away. Every leaf mounted. Measurement, $8\frac{1}{2} \times 6$ inches. A Spencer duplicate.

3. EARL SPENCER.—*Perfect*. Soiled. Measurement, $11\frac{1}{8} \times 8$ inches. Formerly in the possession of Lister Parker, and of Mr. Miller, of Albemarle Street, the latter of whom parted with it for £105.

4. BAMBOROUGH CASTLE.—*Perfect*, and fine. Measurement not ascertained.

A *fragment*, consisting of two stained and worm-eaten leaves, originally in the possession of Ames, and afterwards Farmer's, passed into the Douce collection, and is now in the Bodleian library.

NO. 47.—THE FESTIAL (LIBER FESTIALIS). *First Edition. Folio.*
*"Enprynted at Westmynster by Wyllyam Caxton the laste day
 of Juny, 1483."*

COLLATION.—a b c d e f g h i k l m n are 4th, a j being blank; o and p are 3th = 116 leaves, of which one is blank.

TYPOGRAPHICAL PARTICULARS.—There is no title of any sort. The Type is entirely No. 4*, which here appears for the first time. The lines, which are fully spaced out, measure 5 inches. A full page has 38 lines. Without folios or catchwords. Space left for the insertion of 3 to 5-line initials, with director.

Commencing with a blank leaf, the Sermon for the First Sunday in Advent follows on sig. a ij, space being left for the insertion of a 5-line initial.

The Text begins thus:—

His day is callyd the first sonday of abuent / that
 is the sonday in cristys comyng / Therefore holp
 t churche this day maketh mención of ij comynges
 The first comyng was to brye mankynde out of bon
 dage of the deuyll and to bryng mannyngs soule to
 blyss / And this other comyng shal be at the day of dome
 The Text ends on the 6th recto of sig. p,
 vs that for vs deped on the rood trece / Qui cum deo patre ⁊ spū
 sancto uiuit et regnat deus AGESN /

Explicit

Enprynted at Westmynster by wyllyam Caxton the laste
 day of Juny Anno domini M CCCC Lxxiiij

MANUSCRIPTS.—*Harl.* 2391, 15th Century; *Harl.* 2403, 15th Century; *Lansd.* 392, 15th Century; *Cotton, Claud.* A II, early in the 15th Century. All the above are English, and vary, more or less, from Caxton's text. The Cotton manuscript is the earliest, and, at the same time, the nearest to Caxton, with which it agrees exactly, except in having the following additions:—a prologue; homilies on the Burial Service and the Paternoster; and colophon. The prologue and colophon are extracted in full, as the former supplies a good account of the intention of the Compiler, and the latter affords some particulars concerning him:—

(Prologue).

“GOD maker of alle thyng

Be at oure begynnyng

And ȝef vs alle his blessing

And bryng vs alle to a good endyng Amen

“By myne owne febul lettrure y fele how yt faruth by othur yt bene in in the same degre that hauen charge of soulus and bene holdyn to teche hore pareschon⁹ of alle the principale festus that comen in the ȝere .schewyng home what the seyntus soffreden and dedun for goddus loue .so that they schuldou haue the more deuocōn in goddus seyntys and w^t the better wyll com to the chyrche .to serue god .and pray to holy seyntys of her help .But for mony excusoun ham by defaute of bokus and sympulnys of letture therefore in helpe of suche mene clerkus as .J .am my self .J .haue drawe this treti sewyng owt of legenda aurea w^t more addyng to .so he that hathe lust to study there in . he schal fynde redy of alle the pñcipale festis of the ȝere a schort sermon nedful for hym to tech y^m and othur for to lerne and for this treti spekith alle of festis .J .wolde and þy that it be called a festial the wyche be gynnyth the forme sonday of the aduent in worship of god of alle seyntis that ben wryten ther in .Explicit prefacio incipit liber qui vocatur festial. Jñ dei nomine Amen .

(Colophon).—Explicit tractatus qui dicitur Festial Per frēm Johēm Mirkus compositus canonicū regularem Monast' de Lulshul cuius anime propicietur deus Amē.”

In *Harl.* 2247 (sæc. xv) we have not only the text as printed by Caxton, but two or three additional sermons for every feast.

REMARKS.—The above tells us that the compiler, John Mirkus, was a Canon of the Monastery of Lilleshul, an old foundation in Shropshire. That finding many Priests, from incapacity, were, like himself, unable to teach their Parishioners properly, he had taken pains to compile sermons for all the principal feasts of the year, which he had extracted chiefly from the “Golden Legend.” The omission of the prologue, by Caxton, as well as the sermons on Burial and Paternoster, mentioned above, makes us suspect that our Printer had a copy imperfect at beginning and end. The subject of nearly every chapter in “The Festial” may also be found in the “Golden Legend;” but, taking the two books, as printed by Caxton, for comparison, it will be seen that the sermons

for the Moveable Feasts, with which each work commences, have nothing in common but their subject, and that the histories of the Saints are treated very differently, and often disagree even in their supposed historical facts. The "*Gesta Romanorum*" furnished many stories for the "*Golden Legend*," but in "*The Festial*" that mine of anecdotes has contributed still more largely to the illustration and enforcement of the Preacher's remarks. "*The Festial*" is yet further removed from our Book of Common Prayer, with which it has been associated.⁽¹⁾ With the exception of the names in the calendar there is nothing in common between them.

Although in Caxton's edition of this work it is entirely without a name, there seems no reason for giving it the Latin title by which it is generally known, "*Liber Festivalis*." John Mirkus, its Compiler, who wrote it in English, says, "I will and pray that it be called a *Festial*;" and accordingly it was so called by Wynken de Worde in several editions, by Rood of Oxford, and by other early Printers.

⁽¹⁾ Dildin in *Typ. Ant.* vol. i, page 162.—Here also may be noticed that Palmer's account of a very rude impression (*id.* page 168) was evidently taken from the rare Oxford edition of Rood.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 11. c. 5).—*Perfect*, and clean, but slightly torn. Measurement, $11 \times 7\frac{7}{8}$ inches.

2. OXFORD. *Bodleian*.—*Imperfect*, wanting all a, 7 leaves of f, h iiiij, 5 and 6. Much stained. Measurement, $10 \times 6\frac{3}{4}$ inches.

3. EARL SPENCER.—*Made perfect* by the union of two copies. Slightly stained. Autograph "R. Farmer." Measurement, $11\frac{1}{8} \times 8$ inches.

4. LAMBETH PALACE.—*Perfect*, but stained. Measurement, $11\frac{1}{4} \times 7\frac{7}{8}$ inches.

A copy, edition unknown, is stated by Clarke, in the "*Repertorium*," to be in the library of the Marquis of Stafford.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount.			Purchaser.
			£	s.	d.	
a 1776	...	1430 ... J. Ratcliffe (i.)	3	2	0	J. Edwards.
b —	...	1020 ... Ditto	3	0	0	R. Farmer.
a 1787	...	081 ... J. Edwards	—	—	—	I. Herbert.
a 1796	...	744 ... I. Herbert (i.)	2	2	0	R. Farmer.
ab 1798	...	6222 ... R. Farmer (i.)	5	0	0	Earl Spencer.

No. 48.—FOUR SERMONS, ETC. (QUATUOR SERMONES, ETC.) *First Edition.*
Folio. "Enprynted by Wylliam Caxton at Westmestre."
Without Date. (1483?)

COLLATION.—a b c are 4^{na}, d a 3^{ra} = 30 leaves. No blanks.

TYPOGRAPHICAL PARTICULARS.—There is no title. The Type is entirely No. 4*. The lines are fully spaced out, and measure 5 inches. A full page has 38 lines. Without folios or catchwords. In this book we find, for the first time, the paragraph mark (¶) used—a mark which never appears in the early state of this type.

The Text begins on sig. a j, with space for a 3-line initial, without director,

He mayster of sentence in the second booc and the first
 dyspunction / sayth that the fourcrayn cause / why god made
 al creatures in henen erthe or water / was his oune good-
 nes / by the whiche he wold that some of them shold haue parte

On sig. d iij recto,

¶ The Generalle Sentence

God men and wymmen I do you to vnderstonde that
 g We that haue cure of your sowles be commaundyd of
 our ordinarie and by the constytutions and the lawe
 of holy chirthe to shewe to you foure tymes by the yere
 in ethe a quarter of the yere onys when the peple is most plenarie

The Text ends on the 6th verso of sig. d,

resurrectionis gloria inter sanctos et electos tuos resuscitati respi-
 rent / per xpristum dominum nostrum Amen /

Enprynted by wylliam Caxton at westmestre /

REMARKS.—The name of the Writer of these homilies is not known, nor do they appear attached to any of the manuscripts of the Festial, above noticed. That they were, however, printed by Caxton at the same time as the Festial appears evident from the identity of their typographical arrangements, strengthened by the fact of their being in several instances under the same cover. That Caxton also intended to allow their separate use may, nevertheless, be deduced from the first gathering having a for its signature, and from the existence of some copies unaccompanied by the Festial. In the Lambeth copy the Sermons precede the Festial.

The four sermons are thus appoitioned :—

1. On the Paternoster, the Creed, and the Ten Commandments.
2. The Seven Sacraments, the Seven Deeds of Mercy, and the Seven Deadly Sins.

3. A continuation of the subject of Deadly Sins.

4. On Contrition, Confession, and Satisfaction.

After the sermons are "The general Sentence or Commination," and two forms of bidding prayer, called "The Bedes on Sondaye."

Every Priest was obliged by the Canon Law to read the "Modus Fulminandi," or Commination, and to preach at least one sermon every three months, and these were probably compiled for that purpose.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 11. c. 5).—*Perfect*. Follows the Festial. Measurement, $11 \times 7\frac{7}{8}$ inches.

2. OXFORD. *Bodleian*.—*Imperfect*, wanting sigs. **d iij** and 4. Bound with the Festial which precedes it. Much stained. The last two leaves mended. Measurement, $10 \times 6\frac{3}{4}$ inches.

3. THE SAME.—Another copy. *Imperfect*, wanting **d j** and 6. Slightly stained. Bound with 2nd edition of the Festial. Lettered on back, "Caxton on the Pater Noster." Measurement, $10\frac{1}{4} \times 7\frac{3}{8}$ inches.

4. THE SAME. *St. John's College*.—*Perfect*, and bound, without the Festial, with Troilus and Canterbury Tales, in one volume, which is lettered on the back "Chaucer by Caxton." In good state. Measurement, $9\frac{1}{2} \times 7\frac{3}{4}$ inches.

5. LAMBETH PALACE.—*Perfect*. Preceding the Festial. Stained. Measurement, $11\frac{1}{4} \times 7\frac{7}{8}$ inches.

6. VIENNA. *Imperial Library*.—*Perfect*, but slightly torn. Without the Festial. Measurement, $10\frac{1}{2} \times 7\frac{1}{4}$ inches.

7. EARL SPENCER.—*Perfect*. Succeeds the Festial. Slightly stained. Measurement, $11\frac{1}{8} \times 8$ inches.

A copy, edition unknown, but probably with the Festial, is attributed to the library of the Marquis of Stafford. An imperfect copy, deficient 2 leaves, is also in the hands of a country bookseller.

For SALE PRICES the reader is referred to the Festial, considerable research having failed to discover an instance of a copy having been offered to public competition.

For the copy noticed above, in trade hands, the sum of £30 is demanded.

No. 49.—SERVITIUM DE VISITATIONE B. MARIE VIRGINIS. *Quarto.*
Sine ullâ notâ. (1481-3).

COLLATION.—One 4^a = 8 leaves, of which the last is blank.

TYPOGRAPHICAL PARTICULARS.—The Type is entirely No. 4. The lines, which are fully spaced out, measure $3\frac{1}{4}$ inches in length; there are 26 to a full page. Without signatures, folios, or catchwords.

The first leaf is wanting in the only copy known. The 2nd recto commences with space for a 2-line initial, with director,

p *Alma aut mihi tunc aurora refulsit ⁊
 horridis polo fugientib; umbris celo ru
 bescente diē utrunq; a nocte distingri. tūc quo*

Followed, on the same page by—

Lectio sexta

On the verso is—

Lectiotica de Omel. **p** octauas prima die
 giving the lessons for the week. On the 4th recto is—

Ad missam Introitus

The 6th verso, which is given entire in the accompanying plate, begins—

Oratio sanctissimi. d. n. Sixti pape quarti

The Text ends on the 7th verso, 2 lines short of a full page,

**et exultatiōe ppetua renascamur. Per xp̄m
 dominū nostrū**

The only EXISTING COPY is in the British Museum (C. 21. c), and, although wanting the 1st leaf, has the final blank. Measurement, $8\frac{3}{8} \times 5\frac{5}{8}$ inches.

No. 50.—CONFESSIO AMANTIS. *Large Folio.* “*Enprynted at Westmestre
 by me Willyam Caxton the ij day of Septembre / a thousand /
 CCC lxxxiiij (a typographical error for lxxxiiij).*”

COLLATION.—A 4^a, signed ij, iij, iiij, the 1st and 8th leaves being blank; followed by a 4^a, signed on 2nd leaf only 1 2, the 1st leaf being blank; then **h c d e f g h i k l m n o p q r s t u v x y z ⁊ A B**, all 4^a; **C** a 3^a, with the 6th leaf blank. In all 222 leaves, of which 4 are blank.

Dr. Dibdin, as usual with him, takes the last printed folio as the number of leaves in the book, and says, “there are 211 leaves in the whole”—*Typ. Ant.*, vol. i, page 120.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. Type No. 4 is used for sigs. 1 to **r**; sigs. **r** to **e**, as well as the introductory matter, are in Type No. 4*; while sigs. **p** and **3** are partly in one and partly in the other. Where Type No. 4 is used there are 46 lines to a column, and 44 lines of Type No. 4*. On sig. 3 **iiij** recto the two types appear in the same page, the 1st column being in No. 4, and the 2nd in No. 4*. Without catchwords or folios. Space left for inserting 2 to 6-line initials, with director. The signatures at the beginning of the volume are irregularly printed, and show the want of a settled plan in the Printer's mind. The first 4*, which, as it includes the index, must have been printed last, is properly signed; but on beginning the book it appears as if the compositor thought there could be no use for signatures if every leaf had a printed folio, and accordingly they were omitted except on the 2nd sheet, which is signed in Arabic numerals only. The inconvenience of this being seen the folios were omitted, and the signatures printed in the second 4*, **b**; while in sig. **r** both plans are united, and we have signatures and folios too to the end of the book, the latter, however, with continual errors. The introductory 4* is not included in the enumeration of the folios. Note that sig. **b** 4 is printed 2 4, and that from sig. **p** to the end the Arabic numerals used in the signatures give place to Roman numerals. The book is in double column throughout. The date in the colophon is printed a thousand CCCC lxxxxiiij, a typographical error, which would have led to some confusion had not the regnal year, "the first year of the reign of King Richard the third," been also added, fixing the right date as 1483.

Commencing with a blank leaf the paragraph title and table follow on sig. **ij**, space being left for a 3-line initial, with director.

The Text begins thus :—

His booke is intituled confes-
t sio amantis / that is to saye
in englyshe the confession of
the loue maad and compyled by
Tohan Gower squere borne in walys

howe the world was first of golde / **r**
after alwey werfe **r** werfe folio **bj**

Thus endeth the prologue

The table finishes with 12 lines in the 2nd column of the 7th verso, the 8th leaf being blank,

The enteepe of his booke spynnyng
of the same folio **CC r**

Explicit

A blank leaf, and then, on sig. 1* 2, as head-line, is

Prologus

folio 2

This is the Author's prologue, which commences half-way down the page, the upper half being left blank for the insertion of an illuminator, as in several of the Bruges

books printed by Colard Mansion. Then, with space in the 1st column for a 4-line **¶**, and in the 2nd for a 7-line **¶**,

¶ **Orpor hebes scufus scolapz**
t ua labor minimus qz / Can

The prologue finishes on **b j recto**,

f them thatwryz
ten vs to fore /

For pees byfekerh alle men
Amen / Amen / Amen / Amen

Explicit Prologus

b 1

The head-line on the verso is—

Incipit liber primus

with a blank in the 1st column for the illuminator, 15 lines in depth.

The Text ends, on the verso of sig. **¶ 5**, folio **¶¶j**, with colophon in 1st column,

Enprynted at westmestre by me
William Caxton and fynnysshed the ij
day of Septembre the first yere of the
regne of Kyng Richard the thyrde / the
yere of our lord a thousand / ¶¶¶¶
lxxxxiij /

MANUSCRIPTS.—*Harl.* 3490 (sæc. xv), a perfect copy, dedicated to King Richard II. *Harl.* 3869 (sæc. xv), the Lancastrian edition. *Harl.* 7184 (late in the 14th Century). *Egerton* 913, a large fragment only. *Royal.* 18. C. xxii, a very fine and perfect copy, written about the end of 14th Cent., addressed to King Richard. *Addit.* 22139 (sæc. xv), a fine copy, but imperfect at the beginning. There are some minor poems at the end. *Addit.* 12043 (sæc. xv) vellum, very imperfect, both at the beginning and end. Dr. Pauli, who has lately reprinted this work, has founded his text on *Harl.* 7184 and 3869; but makes no mention of the fine copy, *Royal* 18. C. xxii, nor *Addit.* 22139.—See *The Confessio Amantis, with Life of John Gower*, by Dr. Pauli. 3 vols. 8vo. London, 1857.

REMARKS.—The Life and Poetical writings of the “moral Gower” have received frequent illustrations from modern critics. His chief work, the “*Confessio Amantis*,” appears to have been begun about 1386 and completed in 1392–3. It was originally dedicated to Richard II, but, on the wane of that Monarch’s power, Gower suited himself to the changing times, and recast his prologue. The copies made after this version are termed Lancastrian. The Latin verses and the marginal index are in some manuscripts, as in Caxton’s printed edition, included in the text. They were, Dr. Pauli believes, the original composition of Gower, abounding like his other poetry in instances of false prosody and even bad grammar. The verses are imitations in the manner of Boethius, but often unintelligible.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 11. c. 7).—*Imperfect*, wanting the 1st quaternion; sig. 1 7; and all after 8. Much cropped. Few manuscript notes. Measurement, $11\frac{3}{4} \times 8\frac{1}{2}$ inches.

2. THE SAME. *General Library* (C. 21. d).—*Perfect* The Cracherode copy. In very fine condition, with the exception of a few leaves worm-eaten and mended. Few manuscript notes. Measurement, $12 \times 9\frac{1}{2}$ inches.

3. THE SAME. *Grenville Library* (11627).—*Imperfect*, wanting sigs. iij and iiij at the beginning, and all after 8j. Sig. t j in duplicate. Measurement, 12×9 inches.

4. CAMBRIDGE. *Public Library* (AB. 10. 26).—*Imperfect*, poor, and dirty. Wants all the prefatory 4ⁿ, except a fragment of sig. iij; 1 3; 1 6; t 3; and 8 vj; besides portions of 5 leaves. From Bishop Moore's collection. Measurement, $11 \times 7\frac{1}{2}$ inches.

5. THE SAME. *Pembroke College*.—*Imperfect*, wanting sig. ij and 8 j. It is stained throughout (intentionally), a dirty yellow or green like the colour with which the cuts in some copies of the "Chess-book" and the "Golden Legend" are daubed. Measurement, $10\frac{3}{4} \times 7\frac{1}{8}$.

6. HEREFORD CATHEDRAL. *Library of the Custos and Vicars*.—*Imperfect*, wanting 11 leaves at the beginning. In excellent condition. Measurement, $12\frac{1}{8} \times 8\frac{1}{2}$ inches. On one of the blanks is written, "Iste liber pertinet ad Collegium Vicariorum Choral: civis Heref: ex dono M^{ri} Johannis Maylard, civis Herefordiæ 1620;" also the Autograph "Thomas (?) Elyott."

7. LAMBETH PALACE. *Archiepiscopal Library*.—*Imperfect*, wanting p j, and p 7. All the blanks wanting. Slightly stained, and wormy. Measurement, $12 \times 8\frac{3}{8}$ inches.

8. OXFORD. *Queen's College*.—*Imperfect*, wanting all before 1 3; half of i 8; p 7; and q 8. Clean, and few manuscript notes. Measurement, $11\frac{1}{4} \times 8\frac{1}{2}$ inches.

9. THE SAME. *All Souls College*.—*Imperfect*, and much cropped, but in good condition. Measurement, $10 \times 7\frac{1}{2}$ inches. Autographs of "Tho: Smison" and "Benjamin Buckler."

10. DUKE OF DEVONSHIRE.—*Perfect*, and free from manuscript notes. Washed. Measurement, $11\frac{3}{4} \times 8\frac{1}{2}$ inches.

11. EARL OF JERSEY.—*Perfect*, and in beautiful condition. Has all 4 blank leaves. Clean, and free from manuscript. Measurement, $12 \times 8\frac{3}{8}$ inches.

12. EARL OF ASHBURNHAM.—*Very imperfect*, wanting all the first 4ⁿ; p 7 and 8; q 1; r 8; s j and ij; t j; u 8; and all after 7: in all 41 leaves. Very much cropped at the head. Measurement, $11\frac{1}{4} \times 8$ inches.

13. THE SAME. Another copy.—*Imperfect*, wanting 4 printed leaves at the beginning, and all after sig. p 8. Stained and tattered, with many manuscript notes. Measurement, $11\frac{1}{2} \times 8\frac{3}{8}$ inches. From the Saville library. Autograph, "P^{ri}ntet bernardus Mawyd."

14. EARL SPENCER.—*Perfect*, and clean. Ratcliffe's copy. Has the final blank leaf. Measurement, $11\frac{3}{4} \times 8\frac{1}{2}$ inches.

15. MRS. L. VERNON HARCOURT.—*Perfect*, and in beautiful condition, with all the blank leaves, being the finest copy known. Measurement, $13\frac{1}{4} \times 9\frac{1}{4}$. In manuscript:—"Mr. Thos. Hearne Architypog. sayes he never sawe so complete a book of this Ed" He has one himself but his wants leaves at the beginning and at y^e end also, and yet he w^d not part with his book for a Guinea. I think this book worth more than Two Guineas. Ita testor J. U. March 8 1714" (J. Urry?) Also "This book was given me by the Rev. Dr. Wm. Stratford, Canon of Christ Church Oct. 1721 Ed. Harley." Also "This book was given me by Mr. Barnard April 18. 1778. John Peachey." From Sir John Peachey, Bart., this book descended (with Westdean House) to Mrs. Harcourt.

There is a fragment of a leaf in the Douce collection, and another in New College, Oxford. The copy ascribed by N. Carlisle to Edward VI Grammar School, Shrewsbury, is not from the Press of Caxton.—*The Endowed Grammar Schools in England and Wales*. 8vo. 1818. Vol. ii, page 387.

From what has been said it will be seen that the following sentence from Dr. Dibdin's *Typ. Ant.*, vol. i, page 85, is very erroneous:—"There is a perfect copy in the Public Library, Cambridge. His Majesty and Lord Spencer have each a perfect copy. Perhaps the finest yet known is that in the Lambeth library."

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount.		Purchaser.
			£	s. d.	
1743 ...	V. 1286 ...	R. Harley	—	—	Osborne, Bookseller.
1755 ...	1741 ...	R. Mead	1	6 0	—
1756 ...	2015 ...	B. Fairfax	3	0 0	F. Child.
1773 ...	2297 ...	J. West	9	0 0	George III.
1776 ...	1225 ...	J. Ratcliffe	4	0 0	—
1781 ...	3289 ...	T. Beaucherk (i.)	2	4 0	—
1786 ...	363 ...	M. C. Tutet (i.)	1	15 0	I. Herbert.
1792 ...	207 ...	T. Daly	14	15 6	—
1805 ...	429 ...	British Museum, duplicate (i.)	8	8 0	—
1807 ...	888 ...	G. Mason (i.)	15	15 0	—
1812 ...	3240 ...	Duke of Roxburghe (i.)	336	0 0	Duke of Devonshire.
1813 ...	1059 ...	R. Willett	315	0 0	Marquis of Blandford.
1819 ...	1957 ...	Marquis of Blandford	205	16 0	G. Watson Taylor.
1823 ...	965 ...	G. Watson Taylor (i.)	57	15 0	—
— ...	1321 ...	Trotter Brockett	58	16 0	—
1826 ...	804 ...	J. Inglis	8	0 0	—
1854 ...	1650 ...	Pickering, Bookseller (i.)	24	0 0	Earl of Ashburnham.
1860 ...	476 ...	Sir H. Saville	46	0 0	Ditto.

No. 51.—THE BOOK WHICH THE KNIGHT OF THE TOWER MADE TO THE
 "ENSEYGNEMENT" AND TEACHING OF HIS DAUGHTERS. *Folio.*
"Emprynted at Westmynstre the laste day of Januer the fyrst
yere of the regne of Kynge Rycharde the thyrde." (i. e. 1484.)

COLLATION.—A 2ⁿ, signed on 2nd leaf only ij; a b c d e f g h i k l m are 4ⁿ;
 n a 3ⁿ, with the last 2 leaves blank. In all 106 leaves, of which 2 are blank.

Note—sig. c iiij is wrongly printed d iiij, and the 1st leaf of d is without any
 signature.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type, as far as sig. f, is
 No. 4, and 40 lines, each 4 $\frac{7}{8}$ inches long, make a full page. From sig. f j to the end the
 Type is No. 4*, with 38 lines, each 4 $\frac{5}{8}$ inches long, to the page. The lines are fully
 spaced out. Without folios or catchwords. Space is left for 3, 4, and 6-line initials,
 with directors.

Commencing a blank the prologue follows on an unsigned leaf, with space for a 3-line
 initial A,

The vertuous doctrine & techynge had & lerned of such
 a as haue endeuoured them to leue for a remembrance

This finishes on the verso of the same leaf. On the 3rd recto, signed ij, is the table,
 which finishes on the 5th verso,

How Cathonet exposed his aduenture / capitulo C lxiij
 Explicit

The 6th leaf is blank.

On sig. a j recto,

Here begynneth the booke whiche the knyght of the toure
 made / And speketh of many fayre ensamples and then
 spynementys and techyng of his daughters

The Text ends on the 4th verso of sig. ii,

Here spynished the booke / whiche the knyght of the Toure ma-
 de to the enseynement and techyng of his daughters transla-
 ted oute of frensch in to our maternall Englyshe tongue by
 me William Caxton / whiche booke was ended & spynished the
 fyrst day of Iupyn / the yere of oure lord M CCC lxxiiij
 And emprynted at westmynstre the last day of Januer the
 fyrst yere of the regne of kynge Rycharde the thyrde

MANUSCRIPTS.—Reg. 19 C. viii (15th Century), French prose; an illumination at the
 beginning represents the Knight seated in a walled garden with his three daughters
 standing before him. This manuscript has served M. A. Montaignon for his interesting

reprint.—*Addit.* 17,447 (15th Century), the same text as the former, but a careless copy. Purchased for the Museum in 1848. The manuscripts agree with the text of Caxton, nor has he omitted any portion of his original, as stated by Dr. Dibdin.—*Harl.* 1764 (sæc. xv), an English translation earlier than that by Caxton.—In the Imperial Library, Paris, are *French MSS.*, Nos. 853, 1009, 3189, 7073, 7403, 7568, and 7673¹.

REMARKS.—In the department of "Maine et Loire," between Chollet and Vezins, may still be seen the ruins of an ancient château, called "Latour-Landry." Archaeologists ascribe the structure to the 12th Century. The place originally bore the name of "La Tour" only, the old family name of the owners being "Landry;" but eventually the two were combined, and "De la Tour Landry," became the patronymic of a long race of knights. The earliest instance of the double name is found in a document dated 1200. Passing over the history of the family we will confine ourselves to Geoffrey and his book, "pour l'enseignement de ses filles." The date of neither his birth nor death is known. He was at the siege of Aguilhon in 1346, when he must be supposed to be at least of the age of 20 years. He tells us he wrote his book in 1371, which would make him, at the youngest, 45 years old, though he was probably older. In all the illuminated copies of his work he is represented as discoursing with his three daughters, for whose instruction in their journey through life it was written, as the Knight himself in a preface informs us. But he had also sons, as we learn that a similar work had previously been undertaken for their instruction, "as hit is reherced in the booke of my two sounes, and also in an Euangely." (See Caxton's edition, sig. n 4.) Neither of these compositions of the Knight are known now to exist. We also learn that in the compilation of this work he called to his aid two Priests, who read to him the Bible, the "Gesta," and various chronicles of France, England, and other countries. To this may, perhaps, be attributed the predominance of the ecclesiastical element in this book. The knight originally intended to write the whole work in verse, but finding that method necessitated a less concise narration, he soon changed his composition into prose. In the original French, however, a considerable portion of the introduction, though prose to the eye, will be found to have retained its metrical form. Several writers have denounced the work as obscene, and more fitted for the corruption than the instruction of youth, while others, taking into consideration the manners of that age, have arrived at the very opposite conclusion. At any rate it is plain our Caxton thought highly of it: he says in his preface, "I advise every gentleman or woman having children desiring them to be virtuously brought forth to get and have this book, to the end that they may learn to govern them virtuously in this present life." He tells us also the occasion of his translating and printing it, which was "at the request of a noble lady which hath brought forth many noble and fair daughters, which be virtuously nourished."—See an Article in the *Retrospective Review*: New Series, 1827: vol. i, part ii, page 177.

Also, *Le Livre du Chevalier de la Tour Landry*, par M. Anatole de Montaiglon. 12mo. Paris, 1854.

We must here notice that, although the anonymous English translation (*Harl.* 1764) preceded that by Caxton, a comparison of the two versions makes it evident that our Printer owed nothing to his predecessor. M. Montaiglon, indeed, gives a decided preference to the earlier text. The following amusing extracts (suggestive of Shakspeare's "Taming of the Shrew." Act V, Scene II), will enable the Reader to judge for himself of their respective merits.

ANONYMOUS, ANTE 1484.

Harl. MS. 1764, fol. 9.

Hit happed onis there were iij marchauntes that yede homwarde from a faicere and as thei fell in talkinge ryding on the waye one of hem saide it is a noble thinge a man to haue a good wiff that obeiethe and dothe his biddinge atte all tymes be my tronthe saide that other my wiff obeiethe me truly he god saide that other y trowe myn obeiethe best to her husbunde thanne he that be gaune furst to spele saide lete leye a wager of a dener and whus wiff that obeiethe worst let her husbunde paie for the dener and thus the wager was leyde And thei ordeined amonges hem how thei shulde saie her wyfes for thei ordeined that euery man shulde bidde his wyff lepe into a basin that thei shulde sette afore her and they were suoren that none shulde late his wiff have wetyng of her wager saue only thei shulde saie lokithe wiff that y comaunde be done how euer it be after one of hem bede his wiff lepe into the basin that he had set afore her on the grounde and she answered and axed whereto and he saide for it is myn luste and y will ye do it be god qd she y will furst wete wherto ye will haue me lepe into the basin And for no thinge her husband coule do she wolde not do it so her husbunde up with his fust and gaue her ij or iij gret strokes and thanne yede thei to the secounde marchaunt ys hous and he comaunded that what euer he bede do it shulde be do but it was not longe after but he bede his wiff lepe into the basin that was afore her on the flore and she asked wherto and she saide she wolde not for hym And thanne he toke a staffe and alotebe her and thanne thei yode to the thurde marchauntes hous and there thei fonde the mete on the borde and he rowned in one of his felawes heres and saied after dyner y will assue my wiff and bidde her lepe into the basin And so thei sette hem to her dyner And when thei were sette the good man saide to his wiff what ener y bidde loke it be done how ener it be And she that loued and drede hym herde what he saide and toke heide to that worde but she wost not what he meent but it happed that thei had atte her dyner rere eggie and there lacked salt on the borde and the good man said wiff seie sur table and

CAXTON, 1484.

How a woman sprange vpon the table. Capitulo xviij.

N a tyme it happed that Marchauntes of Fraunce J cam from certayn Fayres / where as they sought

Dreperye / and as they cam with Marchaundyse firo Ronn / that one of them said / it is a moche fayre thynges a man to haue a wif obeysaunt in alle thynges to her husband / Verayly-sayde that one / my wyf obeyeth me well / And the second said. J trowe / that my wyf obeye me better / ye sayst tho thyrd / lete leye a wager / that whiche wyf of vs thre that obeyeth best her husband / and doeth sonnest his commaundement that he wyane the wager / wherupon they waged a Jewele / and accorded al thre to the same / & sworen that none shold aduertyse his wyf of this bargayn / sauf only to saie to her / doo that whiche J shall comaunde what soeuer it be / After when they cam to the first mans hows / he said to his wyf Sprynge in to this bayne, and she answered / wherfore or what nede is it. And he said by cause it playseth me so, and J wyll that thou do so / Truly said she J shall knowe fyrst wherfor J shall sprynge / And soo she wolde not doo it And her husband waxe moche angry and felle / and gaue her a buffet / After thys they cam to the second marchauntes hows / and he saide to his wyf lyke as that other saide / that she wold doo his commaundement / And it was not long after that he said to her Sprynge in to the basyn / And she demaunded hym wherfore, And at the last ende for ought that he dyde / she dyd it not / wherfore she was beten as that other was / Thenne cam they to the thyrd mans hous And there was the table couered and mete set thereon And the marchaunt said to thother marchauntes in theyr eres / that after dyner he wold commaunde her to sprynge in to the bayn / And the husband said to his wyf / that what somer he commaunded her she shold do it / his wyf whiche that moche louyd hym and dred hym herd wel the word. And it was so that they bygan to e / and there was no salt vpon the table / And the Goodman said to his wyf / Salt sur table And the good wyf whiche hadde fere

the wif underode that her husbonde had saide seyle sur table the whiche is in frenshe lepe on the borde And she that was aferde to disobeie lepte upon the borde and threw downe mete and drinke and brake the verres and spilt all that there was on the borde what saide the good man thanne/ canne ye none other plaie wiff be ye wode Sir she saide y haue do youre biddinge as ye bade me to my power not withstandinge it is youre harme and myn but y had leuer ye had harme and y bothe thanne y disobeied youre biddinge for ye saide seyle sur table nay qd he y saide seyle sur table that is to saie salt on the borde bi my trouthe she saide y underode that ye bade me lepe on the borde and there was moche mirthe and laughinge And the other two marchauntes saide it was no nede to bidde her lepe into the basin for she obeyed y nough wher thorough thei consented that her husbond had wonne the wager . . . and she was not bete as were that other ij wyues . . . so aught ouer good woman do the commaundement of her husbonde be it euell or well for yef he hidde her thinge that she aught not to do it is his shame.

to disobeie hym, sprang vpon the table and ouerthrewe table / mete / wyn / and plasters to the ground / How said the good man / is this the manere / Cōne ye none other playe but this / are ye mad / or oute of youre wyt. Syre said she / J haue done youre commaundement ; haue ye not said that youre commaundement shold be done what somer it was. Certaynly J haue it done to my power how be it that it is youre harme and hurte as moche as myn . For ye said to me that J shold shold sprynge on the table / J said he / J sayd ther lacked salt vpon the table , Jn good feyth J vnderode said she for to sprynge / there was ther laughter ynowe & al was taken for a boure and a moquerie , Thonne the other two Marchauntes said it was no nede to hte her sprynge in the basin / For she had done ynough / And that her husband had wonne the wager . . . And thus ought every good woman to fere and obeye her lord & husbonde and to do his commaundement is hit right or wrong / yf the commaundement be not ouer outrageous / And yf ther beyee therein / she is not to blame / but the blame abydeyth vpon her lord and husbonde.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 10. b. 6).—*Perfect*, but much sophisticated, having been mended, washed, and stiffened, and many pages touched up by the pen till they look like imitations; the paper coarse, and of a bad colour. Measurement, $11\frac{1}{2} \times 8$ inches.

2. THE SAME. *General Library* (C. 21. d).—*Perfect*, and in excellent preservation. Measurement, $11 \times 7\frac{3}{8}$ inches. Autograph, "Iste Liber pertinet Thome Lane de Glouc' gentylnan."

3. CAMBRIDGE. *Public Library* (AB. 10. 6).—*Imperfect*, wanting all sig. c. Slightly stained. From Bishop Moore's collection. Measurement, $10\frac{7}{8} \times 8$ inches. The stamp of "Robert Hedington his Bookes 1577."

4. OXFORD. *Bodleian*.—*Imperfect*, wanting all before a iij; otherwise in good condition. Measurement, 11×8 inches.

5. EARL SPENCER.—*Perfect*, and clean. A few leaves mended. Measurement, $11\frac{3}{4} \times 7\frac{1}{2}$ inches. In manuscript, "Bought at Brand's sale for £111. 6."

6. REV. T. CORSER.—*Perfect*, but without blanks. Washed; with stains and manuscript notes in many parts. Measurement, $10\frac{3}{4} \times 7\frac{1}{2}$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1682 ...	84 ...	R. Smith	0 5 1 ...	—
1698 ...	71 ...	Dr. Bernard	— ...	—
1807 ...	8206 ...	J. Brand	111 6 0 ...	Earl Spencer.
1819 ...	2555 ...	Marquis of Blandford	85 1 0 ...	G. W. Taylor.
1823 ...	596 ...	G. W. Taylor	52 10 0 ...	T. Jolley.
1843 ...	634 ...	T. Jolley	90 0 0 ...	— Rodd.

No. 52.—CATON. *Folio. Without Printer's Name, Place, or Date.*
"Translated . . . by William Caxton in thabbeey of Westmynstre
the yere of our lord M CCCC lxxiiij." (1484?)

COLLATION.—The prologues and table a 3ⁿ, signed ij and iij on the 2nd and 3rd rectos, the 1st and last leaves being blank: then a b c d e f g h are 4th; i a 5th; a j and i 10 being blank. In all 80 leaves, of which 4 are blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. Two sizes of Type are used. No. 2 for the Latin headings, and No. 4ⁿ for the Text. The lines, which are fully spaced out, measure 4½ inches, and there are 38 to a full page. Without folios or catchwords. Space is left for the insertion of 3-line initials, sometimes with, and sometimes without directors. Commencing with a blank leaf, Caxton's short prologue and his dedication to the City of London follow on sig. ij.

The Text begins thus :—

¶ Here begynneth the prologue or prohempe of the booke callid
 Caton / whiche booke hath ben translated in to Englysshe by
 Wapster Benet Burgh / late Archedecken of Colchestre and
 hys chanon of saint stephens at westmestre / which ful craftly
 hath made it in balade ryal for the erudicion of my lord Bou-
 shet / Done & heyr at that tyme to my lord the erle of Elstere
 And by cause of late cam to my hand a booke of the said Caton
 in frensch / whiche reherceth many a fayr lernynge and nota-
 ble ensamples / I haue translated it oute of frensch in to En-
 glysshe / as al along here after shalle appiere / whiche I presente
 vnto the Cyte of london /

¶ To the noble auncient and renomed Cyte / the Cyte
 of london in Englonde / I William Caxton Cytetown
 & coniuer of the same / & of the fraternyte and seleship
 of the mercerpe olwe of ryght my scruple & good wyl / and of

The table follows, making, with the introductory matter, 8 printed pages, the whole concluding on the 5th verso, with the 6th leaf blank. After another blank is the Gloss, headed by a quotation of 7 lines of Latin in Type No. 3, with a ij for the signature,

Amanimaduertorem quam plurimos homi-
 &c. &c. &c.
 Han I remembre & consydere in my corage / that moche

The Text ends, on the 9th recto of sig. i, the 10th leaf being blank,
 thynge men map intpule this lptell book the myprou of the re
 gyne ⁊ gouernement of the body and of the soule /

Here synpsheth this present book whiche is sayd or called
 Cathon translated oute of frenshe in to Englyshe by Will-
 iam Caton in thabbey of westmynstre the pere of oure lord
 M CCC lxxiiij / And the fyrst pere of the regne of kynge
 Rycharde the thyrde the xriij day of decembre

In his prologue Caxton says, "To the end that the histories and examples that be contained in this little book may be lightly found . . . they shall be set and entitled by manner of Rubrics . . . and they shall be signed as that followeth of the number of leaves where they shall be written." Accordingly the numbers given in the table agree with their proper folios, but these folios are not inserted, either in print or manuscript, in the body of the work, rendering the table almost useless.

MANUSCRIPTS of this, whether French or English, do not appear to be either in the British Museum or in the Bib. Imp., Paris. M. Barrois notices the following, in the library of Charles V, of France—No. 1008, "Caton en francois;" No. 1009, "Cathon en Anglois;" the former of which was, possibly, the original of the work under notice.

REMARKS.—Caxton says in his preface that he translated from a French copy, "which rehearsed many a fair learning and notable example;" and some portions of his own introductory matter suggest also a French original. Were a manuscript to be found, its title would probably agree with Caxton's concluding description of the work—"the mirror of the regime, and government of the body and of the soul."

The year 1483 is usually assigned to the printing of this book; but, as the translation was not ended till December 23rd, it seems improbable that it was printed till 1484.

As already noticed (*ante* Vol. I, page 54), this "Cathon" is a very different work from the composition known as "Catho Magnus," the distichs of which serve here only as a text whereon to hang an extensive gloss. A short notice of "Mayster Benet Burgh" has already been given.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 10. b. 8).—*Perfect*, but much scribbled over, and dirty. From the Harleian Library. Measurement, $10 \times 7\frac{1}{4}$ inches.

2. CAMBRIDGE. *Public Library* (AB. 10. 36).—*Perfect*. A fair copy, but with many scribbings. From Bishop Moore's Collection. Measurement, $10\frac{1}{2} \times 7\frac{3}{4}$ inches.

3. GLASGOW. *Hunterian Museum* (Ad. 8. 8).—*Perfect*, but stained and spotted. From Dr. Ratcliffe's sale. Measurement, $10\frac{3}{4} \times 7\frac{1}{2}$ inches.

4. OXFORD. *Bodleian*.—*Imperfect*. Wanting all before a ij. . . Stained, and with many notes. Measurement, $10\frac{3}{4} \times 7\frac{1}{2}$ inches.

5. OXFORD. Another copy.—*A fragment* of 25 leaves beginning at **g j**, in bad condition. Measurement, 11×8 inches. "Ex dono Mosis Pitt Bibliopolæ Londoniensis A.D. 1680." Bound up with "Boethius," "Knyght of the Toure," and "Esop."

6. THE SAME. *Exeter College*.—*Perfect*. In fair state. Measurement, $10 \times 7\frac{1}{2}$ inches.

7. DUKE OF DEVONSHIRE.—*Perfect*. Large, clean, and free from manuscript. Measurement, $10\frac{2}{3} \times 7\frac{3}{4}$. Autograph of the Earl of Oxford. "I bought this book at Edinburgh, and paid for it the price of £3 3 to Mr. Alex Seymmer Bookseller in the parliament close. May 24. 1725" In another hand "Ex Bib: Harl: £1 1 Feb 1745" The late Duke purchased this volume of Messrs. Arch for £105.

8. EARL OF ASHBURNHAM.—*Imperfect*, wanting **h iij** and 5; **d 8**; all **e**; **f i, iij**, and 5; 14 leaves in all. Slightly stained. Measurement, $11 \times 7\frac{1}{4}$ inches. Book-plate of Joseph Whatley. Purchased for £15 15s.

9. EARL SPENCER.—*Perfect*, and in fair condition. Measurement, $10\frac{1}{2} \times 6\frac{3}{4}$. Bought of Payne in 1789 for £10 10s.

10. BERIAH BOTFIELD, ESQ.—*Perfect*, and in good state. Measurement, $10\frac{5}{8} \times 7\frac{1}{8}$ inches.

11. J. LENOX, ESQ., *New York*—*Perfect*, and in good state. Measurement, $10\frac{7}{8} \times 7\frac{7}{8}$ inches.

The last leaf of "Caton" is in the Lambeth Library bound up with "Book of good manners." Dr. Maitland says, there are 3 leaves.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1682 ...	89 ...	R. Smith	0 4 2 ...	—
1696 ...	72 ...	Dr. Bernard	0 1 10 ...	—
1743 ...	III. 3630 ...	R. Harley	— ...	Osborne, Bookseller.
— ...	III. 4054 ...	Ditto	— ...	Ditto.
— ...	V. 1709 ...	Ditto	— ...	Ditto.
— ...	V. 1718 ...	Ditto	— ...	Ditto.
1751 ...	1755 ...	Osborne, Bookseller	1 1 0 ...	J. West.
1773 ...	1151 ...	J. West	4 7 6 ...	J. Ratcliffe.
a 1774 ...	1174 ...	W. Fleetwode	5 0 0 ...	S. Alchorne.
1776 ...	1016 ...	J. Ratcliffe	3 13 6 ...	—
— ...	1427 ...	Ditto	5 5 0 ...	Dr. Hunter.
1777 ...	620 ...	J. Ives	2 6 0 ...	Thane, Bookseller.
1786 ...	1365 ...	E. Wynne	4 4 0 ...	— Ashby.
a 1813 ...	169 ...	S. Alchorne (f.)	51 9 0 ...	Marquis of Blandford.
181- ...	— ...	Dean and Chapter of Lincoln Cathedral	— ...	T. F. Dibdin.
1815 ...	639 ...	J. Roberts	85 1 0 ...	— Woodburn.
1818 ...	79 ...	— Barrett	52 10 0 ...	Triphook.
a 1819 ...	906 ...	Marquis of Blandford (f.)	22 1 0 ...	Ditto.
1820 ...	1286 ...	A. Littledale	17 0 0 ...	B. W.
1821 ...	1200 ...	E. Knight	19 5 0 ...	—
b 1826 ...	403 ...	J. Inglis	28 17 6 ...	Payne
1845 ...	224 ...	Duke of Sussex	16 10 0 ...	Pickering.
a 1847 ...	682 ...	J. Wilkes (f.)	23 15 0 ...	Ditto.
b 1854 ...	463 ...	J. D. Gardner	81 0 0 ...	J. Lenox.

No. 53.—THE GOLDEN LEGEND. *Largest Folio. First Edition.* “*Fynnysshed at westmestre the twenty day of novembre / the yere of our lord M / CCCC / lxxxiij / By me Wylliam Caxton.*” (1484?)

COLLATION.—An unsigned 3^a, with 1st and 6th leaves blank; a b c d e f g h i k l m n o p q r s t u v x y z 7 are 4^{ns}; 9 a 3^a; A B C D E F G H I J K L M N O P Q R S T U are 4^{ns}; F a 3^a; P is a single sheet, followed by a single leaf, the back edge of which is sometimes returned round P, and sometimes sewn separately; aa bb cc dd ee ff are 4^{ns}; gg a 3^a; hh ii 4^{ns}; kk a 3^a, kk 6 being blank. In all 449 leaves, of which 3 are blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. There are two sizes of Type, No. 3 being used for head-lines and headings to chapters, while No. 4* is used for the text. The whole is in double columns, and the lines, which are fully spaced out, measure 3 inches; 55 lines in a column, and 110 to a full page. There are folios throughout, but numbered very irregularly. Space is left for the insertion of 3 to 6-line initials, with directors. There are no catchwords. Wood-cuts are used throughout, apparently from the hand of the same Artist who engraved the cuts for the 2nd edition of the “Chess-Book.”

The 1st edition is principally distinguished by the use of Type No. 3 for head-lines, &c., and also by a variation in the signatures F and P. Both this and the 2nd edition are printed upon very large sheets of paper, larger indeed than Caxton ever used before or after. The edition of 1493 is upon the usual size.

The 1st leaf is blank; on the 2nd recto is a large wood-cut of Saints, 9 × 6½ inches, under which the Text begins thus, making a full page:—

(*Woodcut of Saints.*)

He holy 7 blessed doctour
saynt Jerom sayth thys aucto
r epte / do alwepe somme good
werke / to thende that the deuyl synde
the not pde / And the holy doctour
saynt austyn sayth in the booke of the
laboure of monkes / that no man fronge
or myghty to laboure ought to be pde
for which cause when I had parfour-

med 7 accomplished dyuerse werkys
7 hystoryes translated out of frenshe
in to englyshe at the requeste of cer-
teyn lordes / ladyes and gentylmen /
as thystorye of the recupel of Troye /
the booke of the chesse / the hystorye of
Jafon / The hystorye of the myrrour
of the world / the xv booke of Aeta-
morphetosis in whiche been conteyned

This prologue finishes, half-way down the 2nd column, on the verso of the same leaf. On the 3rd recto is another wood-cut, 8 × 4½ inches, of a horse galloping past a tree,

bearing a label, *Wherof Truste I's* (see a facsimile in Dibdin's *Typ. Ant.*, vol. i, page 186). Underneath this commences Caxton's own prologue, with space for a 3-line initial *A*,

*And for as moche as this
sayd werke was grete & ouer
chargeable to me to accomplishe*

I ferd me in the begynnynge of the

This occupies the whole page. On the 3rd verso the table is begun, ending on the 6th recto, with 16 lines in the 1st column, the rest of the page being blank. The last line is—

Puces folio

CCCC xxvij

Explicit

On sig. a j the original Text is begun, space being left for a 6-line *C*,

*He tyme of thadūēt
or compynge of our
lord in to this world*

The Text ends on *hkt* 5 recto, half-way down the 2nd column,

*also haue enprynted it in the mooft best
Wyle that I haue coude or myght/and
presente this sayd booke to his good &
noble lordshipp/as chiefe causer of the*

*gynsthyd of ygnorance & Impuissauce/
to y^e p^rse he had so comē to fore/pauenture
man myght save y^e by his owne merites*

*afore is made mencyon/Whiche werke
I haue accomplisshed at the commaun-
dement and requeste of the noble and
ynpssaunte erle/and my special good
lord Wyllyam erle of arondei/& haue
synpsshed it at westmestre the twenty
day of nouembre / the yere of our lord
M / CCCC / lxxiiij / & the fyrst yere
of the regne of kynge Rycharde the
thyrde*

By me wyllyam Caxton

MANUSCRIPTS.—*Harl.* 3116, Latin (sec. xiv); *Harl.* 3657, Latin (sec. xiv); *Sloane* 1936, Latin (sec. xiv); *Royal*, 8 C. x, Latin (sec. xv): these four are copies of the original text of Jacobus de Voragine.—*Royal* 19 B. xvii, French (sec. xiv), with numerous illuminations, the translation of Jehan de Vignay. End "Ci fenist la legende doree en francois qui frere iehan de Vignay translata de latin en francois. Ceste legende fut escripte Lan mil ccc. quatre vins et deus" (*i. e.* 1382).—*Egerton* 876, French (sec. xv), Vignay's translation, imperfect at beginning and end.—*Harl.* 630, English (sec. xv), an anonymous translation, with the following colophon: "Here endeth the Boke of the life of Seyntes called in latyn legenda aurea compiled and drawn into englyssh bi worthi clerkes and doctoours of Diuinite suengly aftre y^e tenir of y^e latin."—*Harl.* 4775, English (sec. xv), the same version as *Harl.* 630, but imperfect at the end.

In the Imperial Library, Paris, are the following manuscripts:—Jean Belet's translation, Nos. 6845, 6845¹; J. de Vignay's translation, Nos. 6845², 6888, 6888², 6889, 6889², 6889³, 7020, 7020¹; and many of the original Latin.

REMARKS.—In the latter half of the 13th Century, Jacobus de Voragine, Archbishop of Genoa, compiled a book called "*Legenda Aurea*," in which the lives and miracles of numerous Saints were narrated. The Latin manuscripts noted above are copies of this work. It was found very useful to the Priests in their sermons, and soon became so popular that it was translated into nearly every European language. The text of "*Voragine*" has been reprinted from an early manuscript—*Legenda aurea*, recensuit Dr. Th. Graesse. 8vo. Lipsiæ, 1840. In the early part of the 14th Century, Jean Belet, an Author but little known to modern Bibliographers, though often quoted by the Writers of his age, translated the Latin of Jacobus into French, not, however, without embellishing it with many new additions. Of this translation there does not appear to be a copy in the British Museum, nor was it ever printed. There are, however, two in the Imperial Library, Paris, one of which (No. 6845) thus begins, "Ci commenee la legende des sains dorés, et les martires qu'ils souffrirent pour l'amour de nostre Seigneur Jhesus Crist, laquelle a translätée de latin en franeois mestre Jehan Belet," &c. Shortly after the production of Belet, Jehan de Vignay, who has been already noticed as translating the Book of Chess, undertook a new version in French of "*La legende dorée*," which he accomplished before 1380, as he dedicated it to "Jeane, royne de Francee." (*Royal* 19. B xvii.) His translation, however, was founded on the previous labours of Belet, which he amplified, adding about 44 new legends. About the middle of the 15th Century, certain "worthy Clerks and Docters of Divinity" compiled a "*Book of the Life of Saints*," which they describe as "drawn into English after the tenor of the Latin." (*Harl.* 630.) These worthy Clerks and Doctors, however, would have given a much more true account of their labours had they stated that, with the exception of some additional fables not traceable in the original Latin, they owed the whole of their compilation to "*La Legende dorée*," of Jehan de Vignay.

It is probable that in Caxton's time the English version here noticed was well known; indeed we may infer this from the account given by our Printer of the origin of his own text—"Against me here might some persons say, that this Legend hath been translated tofore, and truth it is; but forasmuch as I had by me a Legend in French, another in Latin, and the third in English, which varied in many and diverse places; and also many histories were comprised in the two other books which were not in the English book, therefore I have written one out of the said three books." (See *ante* Vol. I, page 132.) Caxton, with his Latin, French, and English copies before him, found a prologue ready to his hand in the version by Jehan de Vignay. This, as was his wont, he translated literally, merely changing two or three inapplicable proper names, and adding some

personal observations. (See Vol. I, page 132.) The bulk of his text comes also from the same source, being nearly identical with that of the English manuscript already noticed; although to Caxton may be given this praise, that in several places where the "worthy doctours of divinite" had inserted in their English version some stories more incredible or more filthy than usual, he very discreetly considerably modified or altogether omitted them. The reader curious in this matter may compare the tales about Nero in the "Life of St. Peter," as narrated in *Harl.* 630, with folio 202 in Caxton. How much he took from the Latin is impossible to say; nor have I been able to trace to their origin the curious explanatory derivations of the name of each Saint, which form the first paragraph in every "Life." As in The Festial, many Saints in the Golden Legend have their lives illustrated or interwoven with tales from the "Gesta Romanorum."

This work may be considered the most laborious, as well as the most extensive, of all Caxton's literary and typographical labours. The compilation of the text only must have been a most arduous task, and the very extensive use of wood-cuts must have been extremely expensive and troublesome. Caxton, indeed, confesses that he was "in a manner half desperate to have left it," when the Earl of Arundel, who apparently suggested the undertaking, sent John Stanney to him, promising the Printer a small annuity, and to take a "reasonable quantity" of copies when completed. The annuity was to be a buck in summer and a doe in winter; but it is not improbable that these presents were commuted into a fixed sum of money, as was certainly the practise with the Gifts of Wine, which, in the 14th and 15th Centuries, were so frequently bestowed as rewards for services rendered.

Although, from the numerous copies still extant, it is evident that this edition must have been larger than usual, no perfect copy has yet been discovered. The Legend of St. Thomas of Canterbury has been a special object of destruction, being, in nearly every instance, torn out of the volume.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 11. d. 8).—*Imperfect*, and made up of the two editions. It wants the last leaf of the table and **23** *iiij*. Sigs. **r** to 9, **24**, **f** *ij* and *iiij*, **25** to **aa**, except **29** *iiij* and **31** *iiij*, are all the 2nd edition. In tolerable condition. Measurement, $13\frac{1}{2} \times 9\frac{3}{8}$ inches.

2. CAMBRIDGE. *Public Library* (K* 8. 21).—*Imperfect*, wanting all before **a** *j*; **k** *j*; **hh** 7 and 8; 5 leaves in **ii**; and all **kk**. Measurement, $13\frac{1}{2} \times 9$ inches. From Dr. Holdsworth's collection. Bequeathed in 1649.

3. THE SAME. Another copy (AB. 1. 7).—*Imperfect*, wanting all before **a** *j*; **e** 7; **r** 7; and all **kk**. In fair state. Measurement, $13\frac{3}{4} \times 9\frac{1}{2}$ inches. From Bishop Moore's collection.

4. CAMBRIDGE. *Public Library*. Another copy (AB. 1. 8).—*Imperfect*, wanting all before **b j**; 24 leaves in various parts; and all after **ff 8**. Measurement, $12 \times 8\frac{1}{2}$ inches. From Bishop Moore's collection.

5. THE SAME. Another copy (AB. 1. 6).—Made up of the two editions. The larger portion being from the 2nd edition the volume will be described under that head.

6. THE SAME. *Corpus Christi College*.—*Imperfect*, wanting all before **a ij**, and all **kk**. Measurement, $13\frac{1}{2} \times 9$ inches.

7. THE SAME. *Pembroke College*. (See under 2nd edition.)

8. OXFORD. *Bodleian*.—*Imperfect*, wanting all before **c ij**, **d 7**, **t 5**, **u iij**, **r 6** and **7**, **p 8**, **r j**, **g j**, **ss j** and **8**, **ss 8**, **h j** and **8**, **ii 5** and **6**, and all after. Fine and clean. Measurement, $15\frac{3}{8} \times 10\frac{7}{8}$ inches.

9. GLASGOW. *Hunterian Museum*.—*Imperfect*, wanting 3 leaves at beginning, **g 4** and **5**. Slightly stained. Measurement, $14\frac{7}{8} \times 10$ inches.

10. UNITED STATES. *Loganian Library, Philadelphia*.—*Imperfect*, but fine, and in excellent preservation. The Autograph of "Tho: Baker, Coll: Jo: Socius ejectus."

11. II. R. II. THE DUKE D'AUMALE.—*Imperfect*, wanting the last leaf in the table and **ss iij**, the latter having been supplied in wonderful facsimile while in the possession of Mr. J. Dunn Gardner, who paid Harris £15 15s for this one leaf. Measurement, $14\frac{1}{2} \times 10\frac{1}{8}$ inches.

12. DUKE OF DEVONSHIRE.—*Imperfect*, and made up throughout of the two editions. Wants all before **a iij**; also **g 8**. In good state. Measurement, $15 \times 10\frac{7}{8}$ inches.

13. EARL SPENCER.—*Made perfect* with a few leaves from another copy. Measurement, $14\frac{7}{8} \times 10\frac{1}{4}$ inches. Has the type stamp of "Robert Hedrington his Bookes 1577."

14. BERIAH BOTFIELD, ESQ.—*Slightly imperfect*, wanting the last leaf in the table, which is, however, supplied in beautiful facsimile, as are parts of **kk iij** and **4**. Has the type stamp of "Robert Hedrington his Bookes 1577." Measurement, $14\frac{1}{2} \times 10\frac{1}{8}$ inches. Purchased of Mr. Pickering for £100.

15. ROBERT GLENDINING, ESQ.—*Imperfect*, wanting all before **b 6**; **n 8**; **o j** and **2**; **ss iij**; **kk j**, **4** and **5**. Measurement, $13\frac{1}{2} \times 9$. Book-plate of John Towneley.

16. J. LENOX, ESQ., *New York*.—*Imperfect*, wanting 29 leaves. It begins on **a j**, and ends with the 4th leaf of sig. ii.

17. REV. W. SNEYD.—A large fragment of 288 leaves. Measurement, $10\frac{3}{8} \times 9$ inches. Edition not ascertained. Purchased from Willis and Sotheman in 1848.

18. MR. LILLY, of *Bedford Street*, has an *imperfect* copy with all the leaves mounted. It wants all before **c j**; **7** in various parts, and all after **hh iij**. Measurement, $7\frac{1}{4} \times 11\frac{3}{4}$ inches. From Mr. Cottingham's library.

SALE PRICES.

FIRST AND SECOND EDITION.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1743 ...	III. 1661 ...	R. Harley ...	—	Osborne, Bookseller.
1773 ...	1865 ...	J. West ...	12 15 0	Dr. Hunter.
1774 ...	1250 ...	W. Fletewode ...	0 7 0	— Johnson.
1776 ...	1024 ...	J. Ratcliffe (i.) ...	5 15 6	George III.
1777 ...	621 ...	J. Ives (i.) ...	1 15 0	—
1782 ...	486 ...	R. Cary (i.) ...	1 2 0	—
1798 ...	6212 ...	R. Farmer ...	1 12 0	—
a 1812 ...	215 ...	Duke of Roxburghe (i.) ...	31 0 0	—
b — ...	216 ...	Ditto (v. i.) ...	6 0 0	S. Lysons.
1814 ...	654 ...	J. Towneley (i.) ...	35 0 0	C. Hutton.
1820 ...	1110 ...	A. Littledale (i.) ...	12 12 0	—
b — ...	864 ...	S. Lysons (v. i.) ...	1 18 0	—
1826 ...	802 ...	J. Inglis (i.) ...	25 4 0	—
1829 ...	367 ...	Craven Ord. (i.) ...	18 18 0	J. Russell.
b 1835 ...	499 ...	Anonymous ...	4 6 0	—
1845 ...	2488 ...	B. H. Bright (i.) ...	30 10 0	—
b 1850 ...	1073 ...	Rev. C. Fletcher (v. i.) ...	21 0 0	—
1851 ...	761 ...	Rt. Hon. C. W. W. Wynne (i.) ...	21 0 0	—
— ...	235 ...	J. Atkinson (v. i.) ...	3 15 0	—
a 1854 ...	— ...	J. D. Gardner (i.) ...	230 0 0	Duke D'Aumale.
1859 ...	— ...	E. Cottingham (v. i.) ...	16 10 0	Lilly, Bookseller.

No. 54.—DEATH-BED PRAYERS. *A Folio Broadside.* (1484?)

TYPOGRAPHICAL PARTICULARS.—Types No. 3 and 4*, are used. The lines, which are spaced to an even length, measure 7 inches. Wood-cut initials.

An exact facsimile of the whole "broadside" is given in Plate XXXVII.

REMARKS.—From the language of these prayers it is evident that they were intended for use by the death-bed. They were probably printed separately, and in a portable form for Priests, and others, to carry about them.

Although short their interest is great, and the Reader may not be displeased to read them in the following more modern dress than that of the facsimile:—

O glorious Jesu! O meekest Jesu! O most sweetest Jesu! I pray thee that I may have true confession, contrition, and satisfaction ere I die; and that I may see and receive thy holy body, God and man, Saviour of all mankind, Christ Jesu without sin. And that thou wilt my Lord God forgive me all my sins, for thy glorious wounds and passion. And that I may end my life in the true faith of all holy church, and in perfect love and charity with my even (fellow) christians as thy creature. And I commend my soul into

thy holy hands through the glorious help of thy blessed mother of mercy, our lady Saint Mary, and all the holy company of heaven. Amen. ¶ The holy body of Christ Jesu be my salvation of body and soul. Amen. The glorious blood of Christ Jesu bring my soul and body into the everlasting bliss. Amen. I cry God, mercy! I cry God, mercy! I cry God, mercy! Welcome my Maker! Welcome my Redeemer! Welcome my Saviour! I cry thee mercy with heart contrite of my great unkindness that I have had unto thee.

O thou most sweet spouse of my soul, Christ Jesu, desiring heartily evermore for to be with thee in mind and will, and to let none earthly thing be so nigh my heart as thou, Christ Jesu; and that I dread not for to die for to go to thee, Christ Jesu; and that I may evermore say unto thee with a glad cheer, my Lord, my God, my sovereign Saviour Christ Jesu, I beseech thee heartily take me, sinner, unto thy great mercy and grace, for I love thee with all my heart, with all my mind, with all my might, and nothing so much in earth nor above earth as I do thee, my sweet Lord, Christ Jesu. And for that I have not loved thee, and worshipped thee above all things as my Lord, my God, and my Saviour, Christ Jesu, I beseech thee with meekness and heart contrite, of mercy and of forgiveness of my great unkindness, for the great love that thou showedst for me and all mankind, what time thou offeredst thy glorious body, God and man, unto the Cross; there to be crucified and wounded, and unto thy glorious heart a sharp spear, there running out plenteously blood and water for the redemption and salvation of me and all mankind. And thus having remembrance steadfastly in my heart of thee, my Saviour Christ Jesu, I doubt not but thou wilt be full nigh me, and comfort me both bodily and ghostly with thy glorious presence, and at the last bring me unto thy everlasting bliss, the which shall never have end. Amen.

The only EXISTING COPY known is in the library of Earl Spencer, where it was accidentally recognised by me, bound after the table in a copy of Caxton's "Pilgrimage of the Soul." It is in perfect condition, and measures 11 x 8 inches.

NO. 55.—THE FABLES OF ÆSOP; OF AVIAN; OF ALFONSE; AND OF POGE, THE FLORENTINE. *Folio.* "Emprynted by me William Caxton at Westmynstre . . the xxvj daye of Marche the yere of oure lord M CCCC lxxiiij."

COLLATION.—a b c d e f g h i k l m n o p q r s are 4", the last two leaves of s being blank. In all 144 leaves, of which 2 are blank.

Note.—The 1st leaf of a is not signed, being printed only on the verso.

TYPOGRAPHICAL PARTICULARS.—There is no title-page, unless we call the great cut of Æsop by that name. The Type is of two sorts. No. 3 used in three places at the beginning of the work for headings, and No. 4*, in which is the whole text and the head-lines. The lines, which measure $4\frac{1}{2}$ inches, are fully spaced out, and in those few pages where there is no wood-cut there are 37 or 38 lines. There are head-lines and folios throughout, except in sig. n, which has folios only. Wood-cut initials are used throughout, and on the verso of sig. a ij is a large floriated A, afterwards used in the "Order of Chivalry."

The 1st recto of sig. a is blank. Upon the verso is a large wood-cut ($4\frac{5}{8} \times 6\frac{3}{4}$ inches), of Æsop, surrounded by the subjects of his fables (see Plate XXXIV), with the word ESOPVS at the top. On the 2nd recto, which is signed a ij, the book commences with the following title, in large Type, No. 3—

¶ Folio ij^a

¶ Here begynneth the booke of the subtyll hyfstorpes
and fables of Esope whiche were translated out
of frensch in to Englyshe by wylliam Caxton
at westmynstre In the yere of oure lord .M.
CCCC. lxxxiij.

¶ Itt begynneth the lyf of Esope with alle his fortune
how he was subtyll/wyfe/and borne in Grece/not ferre
fro Trope the graunt in a Towne named Amoneo/
whiche was amonge other dysformed and cruell shapen / for

On sig. o ij recto, folio C vj,

¶ Here synnysen the fables of Esope /

¶ And after foloweth the table of the fables of Aupan
On sig. p 8 recto, folio C xx,

¶ Here synnysen the fables of Auian / And after folowen
the fables of Alfonce

On sig. r 5 verso, at foot,

¶ Here enden the fables of Alfonce

¶ And folowen other fables of Po-
ge the florentyn

The whole is finished by an epilogue, written by Caxton himself, which begins on the recto, and concludes on the verso of sig. s 6. (See Plate XXXV).

twere of a good preest and an honest / And here with I sy-
nysen this booke / translated & empernynted by me William Cax-
ton at westmynstre in thabbay / And synnysen the xxvj daie
of Marche the yere of oure lord .M. CCCC lxxxiij / And the
fyrst yere of the regne of kyng Rycharde the thyrde

REMARKS.—The wood-cuts by their treatment evidently came from the hands of the Artist who had previously illustrated the "Game of Chess." It is perhaps impossible to decide whether they are of Flemish or English origin.

ÆSOP BEATEN BY HIS MASTER.



Caxton himself tells us at the beginning of the book that it was a translation of his own from the French. It is rather remarkable that although the fables of Æsop, in French, were found in all the great libraries of the 14th and 15th Centuries, and in some (*ante* Vol. I. pages 277-280) as many as three or four different copies, yet none apparently have descended to our time. No trace of an English translation previous to that of Caxton has been discovered, and he must therefore have the credit of introducing these fables to his Countrymen in the English tongue. They were reprinted in London, with scarcely any alteration, for nearly two centuries. Whether translated from a manuscript, or an early French edition, it is now impossible to say. In the British Museum (*Gr.* 7806) there is an edition, *sine ulla nota*, but evidently printed very early, which begins thus, after a large wood-cut, very similar in design to that in Caxton's edition, "Cy cōmence le liure des subtilitez / hystoires / & fables de esope translatez de latin en frāçois / et aussi de auian / et de alfonce / & aucunes ioyeuses de poge florentin / lequel a este translate de latin en frāçois par reuerend docteur en theologie frere iulien des augustins de lyon." In a smaller type follows, "Cy cōmēce la vie de esope toute sa vie fut de fortune cōbie quil fut subtil & sage natif de grece pres des troye la grāt dune ville appellee amoneo. Entre tous les hōmes il estōit difforme /" The reader will see on comparison

that this is word for word the original of Caxton's, and is doubtless the text, if not the very edition, from which he translated; for the wood-cuts throughout the volume are similar in design. An edition was also issued by G. Leeu, at Gouda, in 1476 (*Gr.* 10495).

EXISTING COPIES.

1. HER MAJESTY THE QUEEN, *Windsor*.—*Perfect*, being unique in that state. In beautiful condition, and uncut. Measurement, $11\frac{5}{8} \times 8\frac{1}{4}$ inches. In manuscript, on fly leaf. "Left to his Majesty by the late Mr. Hewett of Ipswich in Suffolk & delivered to Mr. Allen by Philip Broke, Esq. and Sir John Hewett, Bart. to present to the King."

2. BRITISH MUSEUM. *King's Library*.—*Imperfect*, wanting the 1st leaf, with the large wood-cut. Otherwise in beautiful condition, being in the original binding, and having the two blanks of sig. *g*, as well as 4 superfluous blanks at the beginning, apparently just as issued. The wood-cut admirably supplied in facsimile, by Mr. Tupper. Measurement, 11×8 inches. This copy was purchased, in 1844, to supply the place of that retained by George IV.

3. OXFORD. *Bodleian*.—*Imperfect*, wanting the first leaf, *o j*, portions of *d j*, and *o ij*, and all *g*. Clean, and free from manuscript notes. Measurement, 11×8 inches. Bound in one volume with "Cathon," "Boethius," and "Knyght of the Toure." "Ex dono Mosis Pitt, Bibliopole Londoniensis AD 1680"

A fragment was in the Douce collection.

There is no record of any copy having been disposed of by public sale.

No. 56.—THE ORDER OF CHIVALRY. *Quarto*. *Without Printer's Name, Place, or Date. Translated by Caxton and presented to Richard III.* (1483–5).

COLLATION.—*a b c d e f* are 4^{ms}, *aj* being blank; *g* a 2ⁿ, with the last leaf blank; in all 52 leaves, of which 2 are blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type is No. 4*, but two headings at the beginning of the work are in Type No. 3. The lines, which measure $3\frac{1}{2}$ inches, and of which there are 26 to a full page, are fully spaced out. Without folios or catchwords. Initial letters cut in wood are used.

Commencing with a blank leaf the work opens with a short preface, on sig. *a ij*, the first 4 lines being in Type No. 3. The Text begins thus:—

¶ Here begynneth the Table of
this present booke Intituled the
Book of the ordre of chpyualry
or knyghthode

A short prologue and the table follow, finishing on the verso of the same leaf. On sig. a iij recto, in Type No. 3. (See Plate XXXVI).

¶ Here after foloweth the mater
and tenour of this said Booke.
And the fyrst chappiter saith hou
the good Herempte deupled to the
Esquper the rule ⁊ ordre of chy
ualtre

Underneath this is the translation, commencing with a large floriated A, 8 lines deep, being the same block that was used in *Æsop*. On sig. g j recto begins a long epilogue by Caxton, which concludes on the g iij recto, the verso and the 4th leaf being blank.

The Text ends :—

vertuose dede / And I shalle pray almyg-
ty god for his long lpf ⁊ prosperous wel-
fare / ⁊ that he may haue victorie of al his
enemys / and after this short ⁊ transitory
lpf to haue euertalping lpf in heuen / whe-
re as is Joye and blyss world without
ende Amen /

MANUSCRIPTS.—*French Royal* 14 E. II; large folio; splendidly written and illuminated in Flanders, for Edward IV. This treatise begins at folio 337, "Cy commence le liure de lordre de cheuallerie." Prologue "A la loenge et gloire de la pourueance diuine dieu qui est sire et roy souverain par dessus toutes choses celestes et terrestres nous commencons ce liure de lordre de chiuallerie." This manuscript agrees exactly with the text of Caxton, except that, of course, the epilogue is wanting. A similar copy, though of inferior workmanship, written in the 15th Century, was sold in 1860 among the *Libri MSS.* *Harl.* 6149 (sæc. xv) is an accurate copy, except in orthography, of Caxton's printed edition, including the epilogue.

REMARKS.—The date of printing, which was in the reign of Richard III, must have been between June 26th, 1483, and August 22nd, 1485. The "Order of Chivalry" has no connection with "L'ordene de chevalerie."—Dibdin's *Typ. Ant.*, vol. i, page 366.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 11. a. 19).—*Imperfect*, wanting a 8 which is supplied in facsimile; a ij is mounted. In good condition otherwise. Measurement, 7 × 5½ inches. Autograph of "Randle Holme."

2. THE SAME. *General Library* (C. 21. c).—*Perfect* and clean with few manuscript notes, bound up with Maellinia's "Monk of Evesham." The original blank leaf at the end, covered with manuscript. Measurement, 8 × 5½ inches.

3. EARL ASHBURNHAM.—*Imperfect*, wanting **g ij** and 3; has the original leaf at the beginning; slightly stained, with manuscript notes in the margins, attributed to the hand of Roger Ascham. From the library of the Hon. Archibald Fraser, of Lovat. Measurement, $7\frac{3}{4} \times 5\frac{1}{4}$ inches.

4. EARL SPENCER.—*Made perfect*, with a few leaves in the middle, from a smaller copy, mounted. The Harleian copy. On a fly-leaf is written, "£1. 11. 6." Measurement, $7\frac{3}{4} \times 5\frac{1}{8}$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1743 ...	III. 6370 ...	R. Harley	— ...	Osborne, Bookseller.
1773 ...	1656 ...	J. West	5 5 0 ...	G. Mason.
1776 ...	782 ...	J. Ratcliffe (t.)	2 8 0 ...	George III.
1852 ...	244 ...	Lord Lovat (t.)	55 10 0 ...	Earl of Ashburnham.

No. 57.—CHAUCER'S CANTERBURY TALES. *Folio. Second Edition, with Woodcuts. "By Wylliam Caxton." Without Place or Date. (1484?)*

COLLATION.—**a b c d e f g h i k l m n o p q r s t** are 4^{ms}, with **a j** blank; **u** a 3ⁿ; **aa bb cc dd ee ff gg hh** are 4^{ms}; **ii** a 3ⁿ; **A B C D E F G H I K** are 4^{ms}; **L** a 2ⁿ. In all 312 leaves, of which 1 is blank.

The above collation is correct, notwithstanding the following:—"Of this edition I am enabled to speak with confidence, having examined the perfect copy in the Library of St. John's College, Oxon."—"The first set of signatures runs six leaves to the letter"!! Dibdin, *Typ. Ant.*, vol. i, pages 295—297.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type of the Text is No. 4*, the heads being all in No. 2*. The lines in the prose portion are spaced to an even length, and measure $4\frac{1}{2}$ inches. 38 lines to a page. Without catchwords or folios, and almost without punctuation. Space left at the beginning of chapters for the insertion of initials, with directors.

This 2nd edition Caxton tells us was printed six years after the first. Having fixed the year 1477-8 as about the date of the first, that will give about 1484 for this.

Commencing with a blank leaf, the prohemie follows on a **ij**, with space for a 6-line initial **B**.

The Text begins thus :—

Prohempe

g
 Here thanks latwe and honour / ought to be gy-
 uen vnto the clerkes / poetes / and hystoriographes
 that haue wretoun many noble boikes of wysedom
 of the lyues / passiois / & myracles of holy captes
 of hystories / of noble and famous Actes / and
 faittes / And of the cronycles sith the begynnyng
 of the creation of the world / vnto thys present tyme / by wyche

The prohemie, which is an excellent and indubitable specimen of Caxton's own composition, and reflects as much credit upon his disposition, as upon his literary abilities, is given entire in Vol. I, page 173, and finishes on the verso of sig. a ij—

after thys short and transitorpe lpf we may come to euerlastyng
 lpf in heuen / Amen

By Wp'lliam Caxton

On sig. a iij recto, with room for a 4-line initial,

w
 Han that Apryll wpyth hys shouris sote
 The droughte of marche hath peryd the rote
 And bathyd euery beyne in suche lycour
 Of wyche vertue engendryd is the flour

Whame Zepherus cke wpyth hys sote breth

The Parson's Tale finishes on sig. A iij verso, and is followed by the Retraction.

The Text ends with 7 lines on sig. A 4 recto,

be one of hem at the day of dome that shal be sayyd / Qui cum
 patre et spiritu sancto uiuit et regnat deus / Per omnia secula
 seculorum Amen /

The verso is blank.

EXISTING COPIES.

1. BRITISH MUSEUM. *General Library* (C. 21. d).—*Very imperfect*, wanting all sig. m ij; before m iij and 5; u iij, 5, 8; half of aa j; all J and L. Patched and soiled. Measurement, $10\frac{3}{8} \times 7\frac{1}{2}$ inches.

Note.—Sig. m 8 is misplaced before m 6, and G 8 before H j.

2. THE SAME. *Grenville Library* (11586).—*Imperfect*, wanting sig. i 7; p j; all ii; A j; B ij and iij; all H; L iij and L iij. These have been supplied in facsimile. Clean, but much cropped at the head. Measurement, $10\frac{1}{4} \times 7\frac{5}{8}$ inches.

The following old manuscript note, which was "cut out from the very ancient binding" of this copy, is pasted on a fly leaf at the beginning:—

"Geffery Chaucer Englishman borne of noble parantage, neer Oxford, imployed his studie ther, as a neighbour and well willer vnto the same, He was a sharpe Logician, a sweete Rhetorician, a pure Poett, a graue Philosopher, and a sacred theologician, He surpassed the Mathematickes in his tyme in ther art or cuneinge, He studied vnder, John Sombo & Nicholas Linna of the order of the Carmelites, he had trauailed into ffraunce & was expert in that language so well that he made the Romannt of the Rosse and a great number of sundry Bookes, he florished in the yeare . 1402."

3. CAMBRIDGE. *St. Mary Magdalen College* (L. 5. 34).—*Very imperfect*, wanting all before sig. **v** iij; **c** 5; and all after **h** 7. Measurement, $9\frac{3}{4} \times 6\frac{3}{4}$ inches.

4. THE SAME. *Pepysian Library*.—*Imperfect*, wanting sig. **a** ij. Clean, with few manuscript notes. Measurement, $11 \times 7\frac{3}{4}$ inches.

5. OXFORD. *St. John's College*.—*Perfect*, with the original blank leaf, being unique in this state, and with two superfluous blanks at the end. The cuts all daubed with paint, and some accessories inserted. Measurement, $9\frac{1}{2} \times 7\frac{3}{4}$ inches.

6. ROYAL SOCIETY, *London*.—*Imperfect*, wanting all sig. **a**; **b** j, ij, 7 and 8; **aa** 8; **cc** j and 8; **ff** j and 8; all **h** and **l**. In very poor state, with manuscript disfigurements. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches.

7. FRENCH PROTESTANT CHURCH, *St. Martin's-le-Grand, London*.—*Very imperfect*, wanting all before sig. **h** 5; **p** 7; **t** 8 and **v** ij; **bb** ij and **dd** 8; **ff** j; **ff** iij and 4; and all after **c** 8. In the original binding. Torn, dirty, and ill used. Found, with other fragments of books, both printed and manuscript, on a bottom shelf, *close to the Vestry fire-place*. Measurement, $10\frac{5}{8} \times 7\frac{3}{4}$. Autograph "Rawlinson A° 1717." Also, "Ex dono . . . Bateman Bibliopola."

8. EARL OF ASHBURNHAM.—*Imperfect*, wanting sig. **a** ij, iij, 5, 6 and 7; **b** ij, iij, 6, 7, and 8; **c** ij and iij; **d** 8; **ff** 6 and 8; **h** j, ij, iij, 5, 6, and 7; all **l**. In good condition. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches. From Heber's sale.

9. EARL SPENCER.—*Imperfect*, wanting sig. **a** ij, iij, and 6; **b** j; **c** iij, 5 and 8; **d** j, ij, iij, iij, 5 and 6; **ii** 6; **ff** iij and iij; all **h** and **l**. Measurement, $9\frac{1}{2} \times 7$ inches. From the Herbert and Ratcliffe libraries.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1776	1021	J. Ratcliffe	4 0 0	I. Herbert.
1796	709	I. Herbert	7 7 0	Earl Spencer.
1807	3058	J. Brand	10 10 0	R. Heber.
1834	IV. 816	R. Heber	78 15 0	Earl of Ashburnham.

No. 58.—THE BOOK OF FAME. *Folio.* “*Emprynted by wylliam Caxton.*”
Without Place or Date. (1484?)

COLLATION.—a b c are 4^{na}, a j being blank; d a 3^a, d 6 being blank = 30 leaves, of which 2 are blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type is entirely No. 4*. In the epilogue, which is the only prose part, the lines are fully spaced out, and measure $4\frac{1}{2}$ inches. 38 lines to a page. Without folios or catchwords. Space left for the insertion of 2 or 3-line initials, with directors.

Commencing with a blank leaf, the Text follows on sig. a ij recto,

The book of fame made by Gefferey Chaucer

Od torne bys euery dreme to good
G **F**or it is wonder thyng by the rood
 To myn wyrt / what causyth sweneuys

On the morowe / or on euens

The poem ends on sig. d 5 recto,

Thus in dremping and in game
 Endeth this lityl book of fame

Explicit

The epilogue, as given below, immediately follows, the Text ending,

I humbly beseeche 7 praye powr / amonge your prayers / to remem-
 bre hys soule / on whyche / and on alle crysten soules / **I** beseeche al-
 myghty god to haue mercy Amen

Emprynted by wylliam Caxton

As this epilogue was accidentally omitted, among the original writings of Caxton, in Vol. I of this work, it is reprinted here, *verbatim et literatim*.

“J fynde nomore of this werke to fore sayd / For as fer as I can | vnderstode / This noble man Gefferey Chaucer synnysshyd at the | sayd conclusion of the metyng of lesyng and sothisawe / where | as yet they ben chekked and maye not departe / whyche werke as | me semeth is craftyly made / and dygne to be wroten & knowen / | For he towchyth in it ryght grete wysedom & subtyll vnderston- | dyng / And so in alle hys werkys he excellyth in myn oppyny- / on alle other wryters in our Englyssh / For he wryteth no voy- | de wordes / but alle hys mater is ful of hyc and quycke senten | ce / to whom ought to be gyuen laude and preysyng for hys no- | ble making and wrytyng / For of hym alle other haue borowed | syth and taken / in alle theyr wel sayeng and wrytyng / And |

I humbly beseche & praye yow / emonge your prayers to remem- | bre hys soule / on
whyche and on alle crysten soulis I beseche al- | myghty god to haue mercy Amen

MANUSCRIPTS of this poem are remarkably rare. I have been unable to trace a copy in the British Museum. The received text is founded upon two manuscripts in the *Bodleian* (No. 638 and *Fairfax* 16). These, however, are by no means a pure text. In the Public Library, Cambridge, is also a perfect copy.

REMARKS.—As will be seen by the list of Existing Copies, the printed text of Caxton is almost as rare as manuscript; so is the reprint by Pynson in 1526. Manuscripts of this poem were, probably, even in our Printer's time, difficult to obtain. The copy used by him was certainly very imperfect. Many lines are altogether omitted, and in the last page Caxton was evidently in a great strait, for his copy was deficient 66 lines, probably occupying one leaf in the original. We know from his own writings the great reverence in which our Printer held the "noble poete," and we can imagine his consternation when the choice had to be made, either to follow his copy and print nonsense, from the break of idea caused by the deficient verses, or to step into Chaucer's shoes and supply the missing links from his own brain. He chose the latter course, and thus instead of the original 66 lines, we have 2, which enable the reader to reach the end of the poem without a break down. These lines are in the following quotation printed in italics; the entire extract being the first 6 lines of the last page:—

They were a chekked bothe two And neyther of hym myght out goo And weyth the nogge of themweo J Sodeynly awoke anon tho And remenubryd what I had seen And how hye and ferre I had been	Caxton
--	--------

It should be noticed that Caxton has here placed his name in the margin to make known his responsibility to his Readers. The position of his name there has long puzzled Bibliographers.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 10. b. 13).—*Perfect*, and clean. Measurement, $10\frac{1}{2} \times 7\frac{1}{4}$ inches. Ratcliffe's copy.
2. CAMBRIDGE. *Public Library*.—*Imperfect*, wanting **d iiij** and 4. Slightly stained. Measurement, $11 \times 7\frac{1}{2}$ inches. In manuscript "R. Johnson p^d iiij^d."
3. VIENNA. *Imperial Library*.—*Perfect*, and clean, but slightly torn. Measurement, $10\frac{1}{2} \times 7\frac{1}{4}$ inches.
4. EARL SPENCER.—*Perfect*, with original blank at beginning. Sig. **d 5** is in duplicate. In manuscript £6 6s. Measurement, $11\frac{1}{4} \times 7\frac{5}{8}$ inches. From Ratcliffe's library.
A fragment is in the British Museum (C. 18. c. 2).

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1743 ...	III. 3542 ...	R. Harley	—	T. Osborne.
1773 ...	2281 ...	J. West	4 5 0 ...	J. Ratcliffe.
1776 ...	1014 ...	J. Ratcliffe	2 15 0 ...	—
— ...	1615 ...	Ditto	3 16 0 ...	—
1792 ...	208 ...	Right Hon. D. Daly	12 10 0 ...	George III.

No. 59.—THE CURIAL. *“Translated thus in Englysshe by wylliam Caxton.”*
Without Printer’s Name, Place, or Date. (1484?)

COLLATION.—A 3^a, signed j, ij, and iij, without any blanks. In all 6 leaves.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type is entirely No. 4^a. The lines, which are spaced to an even length, measure $4\frac{7}{8}$ inches, and there are 38 to a full page. Without catchwords or folios.

The Text begins on sig. j recto,

**Here foboweth the coppe of a lettre whyche maistre Alayn
 Charetier wrote to hys brother/ whyche desired to come dwelle in
 Court/ in whyche he reherseth many mysterpes ⁊ wretchpynnesse**

The “Curial” finishes on the 6th recto,

**to god I comande the by thys wretpyng whyche ggeue the hys gra
 ce / Amen**

Thus endeth the Curial made by maystre Alain’ Charetier

Translated thus in Englyssh by wylliam Caxton

On the verso Caxton has given us the translation of a ballad, written by Alain Chartier, consisting of 28 lines. It has a burthen:—“Ne chyer but of a man Joyous” and commences thus:—

**Ther ne is dangere / but of a vylayn
 Ne pryde / but of a poure man enryched**

The Text ends on same page,

**Ther is no speche / but it be curtopes
 Ne prepyng of men / but after theyr lyp
 Ne chyer but of a man Joyous**

Caxton

MANUSCRIPTS.—*Harl.* 1883; dated 1444. The fifth tract in this volume is entitled, "De vita curiali detestanda itaq; miseris plena" and commences, "Suades sepius et hortaris vir discrete et carissè frater vt tibi ad vitam curialē anhelanti ingressū locūq; pparem." This is the original Latin of Caxton's tract. *Lansd.* 380, early 16th Century, a book of ballads. On fol. 218 verso is—

"Ballade faicte et composee par le doulx poete maistre Alain charretier

" Il nest dangier que de vilain
" Norgueil que de poure enrichy

Ending,

" Ne puissance au nait enuie
" Ne chiere que donne Joyeux "

There is a French version of the "Curial" in a volume of the author's works in the *Bib. Imp.*, 7274²², beginning thus, "Tu me admonestes et enortes souvent homme eloquent et mon frere tres aime" *Les Msc. Franç.* vol. vii. page 255; and probably another in 7215²².

REMARKS.—Caxton translated the Curial from the French, "for a noble and virtuous Erle" probably Lord Rivers, who was beheaded at Pomfret, on June 13th, 1483. But the Translator of the ballad printed at the end of his book by Caxton is not known; although the original Author was, as shown by the above quotation, Alain Chartier.

It appears probable that Alain Chartier wrote or translated his own Latin tract into French, copies of which appear very rare. In *Harl. MS.* 1883, 7th Treatise, is a tract bearing the same name, but altogether different in treatment. It ends thus "Explicit tractatus de miseria curialiū Editus per venerabilem virū dñm Eneam Siluium de picolominibus de Senis poetam laureatū regium secretariū Colēdissimū."

Alain Chartier, born in Normandy about 1386, earned for himself the appellation of "excellent orateur, noble poëte, et très-renommé rhétoricien." He held the office of "Secrétaire de la Maison" to both Charles VI and Charles VII. He died about 1457. The most complete editions of his works are those by Galiot du Pré, 16mo., Paris, 1529; and by Duchesne, 4to., Paris, 1617. In the former, however, is an error which has led to some confusion, as "Livre de l'Esperance" is there entitled "Le Curial," the real Curial being a much shorter piece, and totally different in design. By the "Curial" being addressed to his brother it is supposed to have been written by Alain to Jean Chartier, known as the Author of "Histoire de Charles VII." As an instance of the great repute, in which the writings of Chartier were held in his age, it is reported that Margaret the wife of the Dauphin of France, afterwards Louis XI, finding him one day asleep in his chair kissed his lips to the great astonishment of her attendants. "Je ne baise pas la personne mais la bouche dont estoient sorties tant de beaux discours" she exclaimed.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 10. b. 17).—*Perfect*, but rather soiled. Measurement, $10\frac{1}{8} \times 7\frac{1}{4}$ inches. Ratcliffe's copy. Bound up originally with Caxton's "Book of Fame."

2. EARL SPENCER.—*Imperfect*, wanting the 1st leaf, which, however, is supplied in beautiful facsimile. Much cropped. Measurement, $8\frac{1}{4} \times 5\frac{7}{8}$ inches. For an account of the purchase of this volume see Dibdin's *Literary Remains*, vol. i, page 498.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1743 ...	III 1549 ...	R. Harley	—	Osborne, Bookseller.
1773 ...	2284 ...	J. West	3 0 0	J. Ratcliffe.
1776 ...	1423 ...	J. Ratcliffe	2 2 0	George III.
1787 ...	565 ...	Edwards, Bookseller	5 5 0	—

NO. 60.—TROYLUS AND CRESIDE. *Folio. Without Printer's Name, Place, or Date.* (1484?)

COLLATION.—a b c d e f g are 4^{ms}, the first leaf of a being blank; h a 5ⁿ; i k l m n o are 4^{ms}; p a 3ⁿ, with the last 2 leaves blank. In all 120 leaves, of which 3 are blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type throughout is No. 4*. Each page contains 5 stanzas of 7 lines each, with a blank line between each stanza. A space of sometimes 3 and sometimes 4 lines in depth has been left at the beginning of each book for the insertion of initials. Without folios or catchwords.

Commencing with a blank leaf, the poem follows on sig. a ij recto, with space for a 3-line initial.

The Text begins thus:—

t He double sorow of Troilus to telle
 kyng Pryamus sone of Troye
 In loupyn / how hys auentures felle
 From woo to wele / and after out of Ioye
 Whi purpos is / or that I parte troye

Book I ends on sig. h 8 verso; Book II on f j recto; Book III on h 10 recto; Book IV on m j recto; Book V on p 4 recto. On sig. p 4 recto is also Chaucer's dedicatory stanza to the "Moral Gower."

The Text ends on the same page,

Thou one and twoo / and thre eterne a lyue
 That regnest ay in thre twoo and one
 Incircumscript / ʔ al mayst circumference
 As from bysible and Inuysible foon
 Defende ʔ to thy metey eueryphone
 So make vs Ihesu for thy mercy dygne
 For loue of mayden / ʔ moder thyn benygne

Here endeth Troylus / as touchyng Creside

Explicit per Carton

MANUSCRIPTS of this poem abound. In the British Museum there are *Harl.* 1239, 2280, 2392, and 3943.

REMARKS.—A good account of the source of this poem, and a comparison between it and Shakspeare's "Troilus and Creside," with which, however, it appears to have little connection, will be found in Bell's edition of Chaucer's Works.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 11. c. 10).—*Perfect*, slightly stained. Measurement, $11 \times 7\frac{3}{8}$ inches. Autograph (16th Century), "Jane Dudley."
2. THE SAME. *Grenville Library* (11589).—*Imperfect*, wanting sig. **p j**, which is supplied in facsimile. Very large and clean. Measurement, $11 \times 7\frac{7}{8}$ inches. Autograph, "Wm. Herbert 1774."
3. OXFORD. *St. John's College*.—*Perfect*, with two original blanks at end. In good state, but much cropped. Measurement, $9\frac{1}{2} \times 7\frac{3}{4}$ inches. In manuscript, "Ex dono Gulielmi Paddy, Equitis"
4. EARL SPENCER.—*Imperfect*, wanting part of sig. **a ij**; **h j**; **m iiij** and 5; all **p**. Stained, and wormy. Measurement, 10×7 inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1743	III. 3543	R. Harley	—	Osborne, Bookseller.
1773	2280	J. West	10 10 0	George III.
a 1776	1424	J. Ratcliffe (i.)	2 0 0	W. Herbert.
a 1814	436	J. Towneley (i.)	252 2 0	Marquis of Blandford.
a 1819	972	Marquis of Blandford (i.)	162 15 0	G. W. Taylor.
a 1823	I. 480	G. W. Taylor (i.)	66 3 0	Rt. Hon. T. Grenville.

No: 61—THE LIFE OF OUR LADY. *Folio.* “*Enpryntyd by Wylllyam Caxton.*”
Without Place or Date. (1484?)

COLLATION.—Two unsigned leaves; a b c d e f g h i k l are 4th; m a 3rd, the last leaf being blank. In all 96 leaves, of which 1 is blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type is entirely No. 4*. A page has 5 stanzas of 7 lines each, the space of 1 line being left between each stanza. The lines in the prose part measure almost 5 inches. Without catchwords or folios. Space left for the insertion of initials 1 to 3 lines deep, with directors.

The Text begins, with space for a 3-line initial, on the recto of the 1st leaf,

t His booke was compyled by dan John Iydgate monke of
burpe / at the excitacion and styrping of the noble and
victoripous pryncce / kyng harry the fyfthe / in thonoure
glorpe ⁊ reuerence of the hyrthe of our mostre blefspyd lady / mayde
wyf / and moder of our lord Ihesu cryst / chapytred as foloweth
by this table

The table follows immediately, finishing with 9 lines on the verso of the 2nd leaf. The poem commences on sig. a j recto, with space for a 2-line initial,

o Thoughtful herte plungyd in distresse
With sodeyn of slouth this long wynters nyght

On the lower half of the 4th verso of sig. m,

Here endeth the booke of the lyf of our lady
made by dan John Iydgate monke of burp /
at thynstaunce of the mostre crysten kyngce /
kyng harry the fyfth

Goo lityl booke and submytte the
Unto al them / that the shal rede
Or here / prayeng hem for charite
To pardon me of the rudehede
Of myn enprynting / not takyng hede
And yf ought be doon to thepr plesyng
Say they thyle balades folowynge

The Text ends on the 5th recto of sig. m, the whole page being as follows:—

Sancte ⁊ Individue trinitati / Ihesu cristi crucifixi
humanitati gloriose beate marie virgini / sit sempi
terna gloria / ab omni creatura / per Infinita secu
lorum secula / Amen

Unto the holy and vndeuyded trynpte
 Thre perſones in one veray godhede
 To Iheſu criſt cruceſyed humanyte
 And to our bleſſyd ladyes maydenhede
 We geuyn laude and glorie in veray dede
 Of euery creature / what ſomeuer he be
 World withouthen ende / amen ſay al we

Benedictum ſit dulciſſime nomen Iheſu criſti / ⁊
 gloriouſſime marie marris eius in eternũ ⁊ vltra
 Noſ cum prole pia benedicat virgo maria Amen

Bleſſid be the ſweeteſt name of our lord
 Iheſu criſt / and moſt glorious marie
 Hiſ bleſſyd moder / with eternal accord
 More than euer / tendure in glorie
 And with hir meke ſone for memorpe
 Bleſſe vs marie / the moſt holy virgyne
 That we regne in heuen with the ordres nyne

Enpryntyd by Wpliam Caxton

A blank leaf completes the volume.

MANUSCRIPTS.—*Harl.* 3862, and *Cotton App.* viii, early 15th Century, agreeing with the text of Caxton, but not divided into chapters. *Harl.* 629, 1304, 2382, 3952, 4011, 5272, are all 15th Century manuscripts, agreeing, with the exception of slight variations, with Caxton, and divided into 87 chapters. *Addit.* 19452, and *Arundel* 168, imperfect copies, 15th Century. *Harl.* 222, *Historia de vitâ B. Marie Virginis*; written 1280. A French metrical life, in no way resembling this poem.

REMARKS.—“The Lyf of our ladye” appears to have enjoyed, for a long period, considerable popularity. It was composed, as the manuscripts and printed edition both tell us, by John Lydgate, at the excitation of King Henry V. The envoy commencing, “Goo lytyl booke,” is doubtless a specimen of Caxton’s own powers of versification, as perhaps are also the two ballads which follow it. Although the division of the poem into chapters by Caxton does not agree with any of the above manuscripts, yet he probably had a copy so divided, for, as we have seen, the original poem was not chaptered at all, and later Scribes would divide it after their own judgment.

It would have surprised our worthy Printer could he have foreseen the grave charges of carelessness to be brought against him in future ages with reference to this

production. Ames gives a very slight account of "The lyf of oure Ladye," but, so far as it goes, it is correct. Herbert enlarged Ames's Article, but unfortunately wrote his description from a copy deficient 8 leaves in the middle of the poem, an imperfection which, notwithstanding the consequent irregularity of signature, he ascribes to carelessness on the part of Caxton; and, worse still, makes Caxton himself confess that he was aware of the blunder he had made before the conclusion of the printing, but thought that to ask the Reader's pardon was sufficient reparation; a conclusion drawn from the deprecatory stanzas quoted above, beginning, "Goo lityl book"—a style of "envoy" very common to all Writers of that age. Then follows Dr. Dibdin, who, as usual, did not make an independent examination, but was content with reprinting his predecessor's remarks. The paragraph reads thus:—"This [the omission of several chapters] must be attributed to carelessness, which Mr. Caxton himself ingenuously acknowledges in one of the concluding stanzas"—*Typ. Ant.* vol. i, page 340, and *Bib. Spenc.* vol. iv, page 333.

Both Herbert and Dibdin give the heads of all the chapters in this poem, excepting, of course, those contained in the 8 missing leaves of their copy. These are, therefore, supplied here from the table, which differs slightly from the heads in the body of the work.

How the chyef temple of rome fyl the nyght of crystes	
byrthe/ and other wonderful tokenes capitulo	L
How the nyght of cristes byrthe a welle in rome	
ranne oyle capitulo	Lj
How the senatours of rome wolden haue holden Octauyan	
theyr emperour as for her god capitulo	Lij Liiij
How the romayns whan they had domynacion ouer alle	
the world made an ymage & callyd hit theyr god capitulo	Liij
How wyse sybylle tolde to the senate of rome	
the byrthe of cryst capitulo	Lv
How the prophetes prophecyed the byrthe	
of cryst capitulo	Lvi
A questyon assoyled whiche is worthyest of kyng	
wyne or woman capitulo	Lvij

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 10. b. 18).—*Perfect*, and in fair condition. Measurement, $10\frac{5}{8} \times 7\frac{3}{4}$ inches.

2. OXFORD. *Bodleian*.—*Perfect*, slightly stained, and much scribbled over. Measurement, $11 \times 7\frac{3}{4}$ inches.

3. THE SAME. *Exeter College*.—*Imperfect*, wanting half of the leaves signed g ij, iij, and iiij. Bound up with "Boethius" and "Cathon." Measurement, $10 \times 7\frac{1}{2}$ inches.

4. GLASGOW. *Hunterian Museum* (A. 7. 17).—*Imperfect*, wanting the first 2 leaves. Stained. Measurement, $10\frac{1}{8} \times 7\frac{1}{2}$ inches. Ratcliffe's copy.

5. EARL SPENCER.—*Imperfect*, wanting the first 2 leaves; g 8; all h except h 8. These are supplied in facsimile. Many leaves mounted and mended. Measurement, $10 \times 7\frac{1}{8}$ inches. Obtained from the library of Mr. Gilchrist, for £130.

6. THE REV. THOMAS CORSER.—*Imperfect*, wanting the first 3 and the last 6 printed leaves. Measurement, $10\frac{1}{4} \times 8$ inches. Old Autograph, "Samuel John Gerson."

7. W. TITE, Esq.—*Very imperfect*, wanting 30 leaves, which are supplied in beautiful facsimile. Autograph of "W. Herbert April 1773." Measurement, $9\frac{1}{8} \times 7$ inches.

Two poor fragments in the Douce collection were extracted from the old binding of a "Cathon;" a leaf was also taken from the covers of the St. Albans "Boethius," and is now in the library of King Edward VI Grammar School of that town.

SALE PRICES.							Purchaser.
Year.	Sale Lot.	Seller.	Amount. £ s. d.				
1743	III. 1545	R. Harley	—	...	...	Osborne, Bookseller.	
a 1773	1862	J. West (i.)	2 13 6	...	...	W. Herbert.	
1775	1218	J. Ratcliffe (i.)	4 4 0	...	...	J. Hunter.	
1798	7113	R. Farmer (i.)	2 15 0	...	...	—
1812	3257	Duke of Roxburghe (i.)	49 0 0	...	...	—
1816	309	J. Lloyd (i.)	36 15 0	...	...	—
b 1819	2766	Marquis of Blandford (i.)	17 0 0	...	...	—
b 1852	1200	E. V. Uttersen (i.)	32 0 0	...	...	Rev. T. Corser.	
a 1859	575	Anonymous (i. 30)	41 0 0	...	...	W. Tite.	

No. 62.—THE LIFE OF THE HOLY AND BLESSED VIRGIN SAINT WINIFRED.
Folio. Without Printer's Name, Date or Place. "Reduced
in to Englysshe by me William Caxton." (1485?)

COLLATION.—a and b are 4^{na} = 16 leaves, of which the 1st is blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type is entirely No. 4*. There are 38 or 39 lines to a full page, and they are spaced to an even length, measuring $4\frac{1}{8}$ inches. Space is left at the beginnings of chapters for the insertion of 3-line initials. Without folios, or catchwords.

Commencing with a blank leaf, the Text follows on sig. a ij,

¶ Here begynnyth the lyf of the holy & blessed wyrgyn Caynt
Wenefryde /

¶ In the west ende of grete Britayn / whiche now is cal
lyd England is a prouynce whiche is named walys /

On sig. b 6 recto,

**¶ Thus endeth the decollacion / the lpf after / and the transla-
cion of saynte Wenefrede virgyn and martir / whiche was rep-
sed after that her hede had be smyten of the spate of xv pere /
redured in to Englysshe by me William Caxton /**

On the verso commences the Commemoration of St. Winifred, with a Latin hymn, collects, epistle, and gospel :—

**¶ Gaude Wenefreda pura / virgo inuentutis iura dei dans
The Text ends, with 10 lines on the recto of sig. b 8, the verso being blank,
celebrans translationem / cunctorum adipisci mereamur pec-
catorum remissionem / Per dominum nostrum / et cetera /**

MANUSCRIPTS.—*Cotton, Claud. A v* (circa 1100), Latin. "Incipit uita scē Wenefrede uirginis et martyris." This Life is attributed to St. Elerius, "Britanni Monachum An^o 660," but apparently on account only of the statement therein that he was the Confessor of Saint Winifred. It differs, in many important particulars, from Caxton, and is more brief, being, of course, without the account of the translation of her relics, in 1138, to Shrewsbury, and the Latin commemoration instituted in 1380 by Archbishop Arundel.

REMARKS.—The omission of all notice of St. Winifred by the early historians is remarkable, as the date generally assigned to her decollation is the 7th Century. As a Welch Saint she was probably unacceptable to the Normans and Saxons. However, amends were made in the 14th and 15th Centuries, when no pilgrimage to the North was more popular than that to the Holy Well of Saint Winifred, attributable to the wonderful cures effected by the waters of the Chalybeate Spring which gushed out of the earth on the spot where fell the head of the Virgin and Martyr.

There are considerable discrepancies in the history of this Saint, as here narrated, when compared with Jehan de Vignay's account of her in the "Golden Legend." In the "Polychronicon" Higden adds a few particulars not found in either of the above authorities (see Caxton's edition, sig. 7 4 verso): we there read of the awful deaths which overtook all the Children of the Virgin's Persecutor, Prince Cradoche.

Caxton's original was probably the Life of Saint Winifred, compiled by Robert, Prior of Shrewsbury, in 1140, and written in Latin. There were accounts of this Saint in Welch (Llwyd, in his account of Welch manuscripts, mentions two), but Caxton has given us no reason for supposing that he understood that language. It is very unlikely that the Life of a Welch Saint would be found in a French guise, and it therefore seems most probable that this is a genuine translation from the Latin, by Caxton. Unfortunately no manuscript of Robert of Shrewsbury can be found to settle the point.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 10. b. 19).—*Perfect*, Slightly stained. Measurement, $10\frac{3}{8} \times 7\frac{1}{4}$ inches. Originally bound with "Book of Fame" and "Curial."
2. LAMBETH. *Archiepiscopal Library*.—*Imperfect*, wanting the last leaf. Much soiled and torn. Bound in a very dilapidated volume of manuscript. Measurement, $11\frac{1}{2} \times 8\frac{1}{2}$ inches.
3. EARL DYSART.—*Perfect*; has the blank leaf at the beginning slightly stained. The Harleian copy, with Osborne's price, £1 1s, on fly-leaf. Measurement, $11\frac{1}{4} \times 7\frac{3}{4}$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1743 ...	III. 411 ...	R. Harley	—	Osborne, Bookseller.
1748 ...	963 ...	Osborne, Bookseller	1 1 0	Rev. J. Brereton
1773 ...	1864 ...	J. West	5 5 0	J. Ratcliffe.
1776 ...	1422 ...	J. Ratcliffe	2 17 0	George III.

No. 63.—THE NOBLE HISTORIES OF KING ARTHUR AND OF CERTAIN OF HIS KNIGHTS. *Folio*. "Enprynted in thabbey of westmestre, the last day of Juyl the yere of our lord M CCCC lxxxv."

COLLATION.—The prologue and table take up a 4ⁿ and 5ⁿ; the 1st leaf in the 4ⁿ is blank, the next 3 are signed ij, iij, iiij; the first 4 leaves only of the 5ⁿ are signed b, bj, viij, viij; a b c d e f g h i k l m n o p q r s t u r p z r A B C D E F G H I J K L M N O P Q R S T U V W X Y Z aa bb cc dd are 4ⁿ; re is a 3ⁿ. In all 432 leaves, of which 1 is blank.

Note.—Sig. S iij is printed R iij, and T ij is printed S ij.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type throughout is No. 4*. The lines are spaced out to an even length of $4\frac{1}{8}$ inches, and 38 make a full page. Without folios, head-lines, or catchwords. Initials in wood of 3 to 5 lines in depth.

Commencing with a blank leaf, Caxton's prologue follows on sig. ij, with a 3-line initial in wood. (See Plate XLIII). The Text begins thus:—

After that I had accomplished and synpished dyuers
hystories as wel of contemplacion as of other hyfro
ryal and worldly actes of grete conquerours r pryn
ces / and also certeyn bookes of ensamples and doctrine /

This prologue, which is divided into two chapters, finishes on sig. iij recto,
chapptres / as more playnly shal folow hereafter /
On the verso the table commences, finishing on the 18th verso.

The history follows on sig. a j, with a 5-line initial **H**, in wood,

¶ **Capitulum primum**

H It befel in the dayes of Uther pendragon when
he was kyng of all Englund / and so reigned
that there was a mystry duke in Cornetwail

The Text ends on the recto of the 6th leaf of sig. cc, the verso being blank.

¶ Thus endeth thys noble and Joyous booke entytled le morte
Darthur / Nowythstandyng it treateth of the byrth / lye / and
actes of the sayd kyng Arthur / of his noble knyghtes of the
rounde table / theyr meruayllous enquestes and aduentures /
thachepuyng of the sangreal / & in thende the dolorous deyth &
departyng out of thys world of them al / whiche booke was re-
duced in to englyshe by syr Thomas Malory knyght as afore
is sayd / and by me deuyned in to xxj bookes chapytred and
enprynted / and spynsshed in thabbeys westmestre the last day
of Juny the yere of our lord / M / CCCC / lxxxv /

¶ **Carton me fieri fecit**

REMARKS.—There does not appear to be any trace in the collections of the British Museum, or elsewhere, of a manuscript of Sir Thomas Malory's text. Of Sir Thomas himself, all we know is contained in the last sentence of his own book—"This book was ended the ninth year of the reign of King Edward the fourth by Sir Thomas Malory, Knight;" that is about 1470. Caxton tells us in his prologue, that Sir Thomas had "reduced it from certain books in French." These books, judging from the conduct of the story, were the celebrated romances of Merlin, Launcelot, Tristram, the Quest du S. Graal, and Mort Artus, on the origin of which romances very little appears to be known, though much has been written. Manuscript copies of all of them are in the British Museum. Caxton's edition was reprinted several times, the last being the well-known 4to volume edited by Robert Southey, who has prefixed a learned dissertation on the rise and development of the story. A very interesting essay upon the character, epoch, and authors of the various Romances of the Round Table is contained in *Les Msc. Franç.*, par M. Paris, vol. i, page 160. See also the introduction of Thomas Wright to his reprint of the 1634 edition, entitled *The History of King Arthur*. 3 vols. 8vo. London, 1858. Also *Les Romans de la Table ronde et les Contes des anciens Bretons*, par M. le Vicomte Hersart de la Villemarqué. 8vo. Paris, 1860.

EXISTING COPIES.

1. EARL OF JERSEY.—*Perfect*, and in fair condition. From the Harleian Library. Measurement, $11\frac{3}{8} \times 8$ inches.

2. EARL SPENCER.—*Imperfect*, wanting 1 j; r 7 and 8; T iiij and 5; re ij, iij, 4, 5, and 6, all of which have been supplied in beautiful facsimile. Clean, and free from manuscript notes. Measurement, $11\frac{1}{8} \times 8$ inches.

The copy ascribed by Mr. Botfield, in his account of the Cathedral Libraries of England, to the Chapter Library of Lichfield, is the edition by Thomas East.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1698 ...	136 ...	Dr. F. Bernard.....	—	...
1743 ...	III. 372 ...	R. Harley.....	—	Osborne, Bookseller.
1748 ...	—	Osborne, Bookseller.....	5 0 0	Bryan Fairfax.
1756 ...	2022 ...	Bryan Fairfax.....	2 13 6	Francis Child.
1816 ...	1888 ...	J. Lloyd, <i>Wygfair</i> (i.).....	320 0 0	Earl Spencer.

No. 64.—THE LIFE OF THE NOBLE AND CHRISTIAN PRINCE, CHARLES THE GREAT. *Folio*. “*Explicit per William Caxton.*” *Without Place*. “*Enprynted the fyrst day of decembre | M CCCC lxxv.*”

COLLATION.—a b c d e f g h i k l m are 4^{as}. In all 96 leaves, of which a j and m 8 appear to have been blank. The last leaf, however, may have had the device.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type is all No. 4*. The pages have two columns, with 39 lines to a column. The lines, which are spaced to one length, measure $2\frac{3}{8}$ inches. Without folios or catchwords. Wood-cut initials 3 lines deep.

Commencing with a blank leaf, the prologue of the French Translator follows, on sig. a ij, with a 3-line printed initial. The Text begins thus:—

<p>S Apnt Poull doctour of berpte fapth to vs that al thynges that ben re- duced by wrytynge / ben wryton</p>	<p>bonne werkes haultayne doon r comsped by their grete strenght r rpght ardaunt courage / to the exaltacion of the cristen fapth</p>
--	---

This preface finishes with 5 lines down the first column of the verso, and is followed by Caxton's prologue, in the same column, which is finished on the 26th line of the opposite column. (See Vol. I, page 177).

Thenne / for as moche I
late had fynished in
enprunte the book of the noble r
byetorpeus kyng Arthur fyrst

On sig. a iij recto commences the table, which finishes on the second column of a 5 verso.

Thenuope of thauctor ca x

¶ Explicit

On sig. a 6 recto, at the head of the page,

A s it is redde in thystory
es of the troians / After
the destruction of the
noble cyte of Troie / there was a

godogechylus / the iij Hyspericus
7 the fourth Godamarus / The
fyrst agabondus replenyshted of
al inpyghte put to deth by sword

On m 7 verso, 4 lines from the bottom of the first column, begins Caxton's epilogue, which concludes in the second column.

The Text ends with the following colophon, of which a facsimile is given in Plate XLIII.

Whye the werke was fynyshted
in the reducyng of hit in to en-
gylishe the xviiij day of Juny the
second yere of kyng Rycharde
the thyrde / And the yere of our
lord M CCC lxxv / And
enprynted the fyrst day of de-
cembre the same yere of our lord
7 the fyrst yere of kyng Harry
the seuenthy /

¶ Explicit p william Caxton

REMARKS.—Histories and Romances of "Karlemaine," in French and in Latin, in prose and in verse, existed so early as the 12th and 13th Centuries. These became incorporated later in the general histories, such as the "Speculum Historiale," the "Fleur des Histoires," &c. The compilation of the romance under notice is recounted by the anonymous Author himself in his preface and envoye. From these we learn that Henry Bolomyer, Canon of Lausaune, regretting the existence of several "disjoined" accounts of Charles the Great, "excited" our anonymous Author to compile a continuous history of the first Christian King of France. This he did, and the sources of his narration, as well as the contents, cannot be described better than in his own words, thus translated by Caxton (sig m, 7 recto), "it is so that at the requeste of the sayd venerable man to fore named Maister henry bolonnyer chanonne of lausaune J haue been Incyted to translate & reduce into Frensshe the mater tofore reduced. As moche as toucheth the fyrst & the thyrde book / J haue taken & drawn oute of a book named myrrour hystorial for the moost parte / & the second book J haue onely reduced it out of an olde romaunce in

frensshe.—“The fyrst book spekyth of the begynnyng of fraunce / and of the fyrst crysten kyng of fraunce / whyche was named Cloys” . . (sig. m 6 verso). “The second book speketh of the batayle that Olyuer dyd ayenst Fyerabras the meruayllous geaunte.” . . “The iij book speketh how by reuelacyon of saynt James Charles went and conquered Spayne and galyce . . and fynably of the trayson of Gauellon by the whyche the deth of Rolland was pyetous / the deth of Oliuer dolorouse . . and fynably the deth of Charles themperour.”

On comparing the first and last books of the text under notice with the chapters devoted to Charlemagne, in Verard's edition of the *Speculum Historiale*, (vol. iv, book 25,) it is evident that the Compiler did not confine himself to the account of Vincent de Beauvais. The Second Book, he tells us, was taken from an old Romance in French; perhaps the same as is still extant in *Royal MS.* 4. C. xi. 10, or the manuscript in the Imperial Library, Paris, No. 6795.

It is the French compilation of Henry Bolomyer which Caxton was requested by “some persons of noble estate and degree”—“my good singular lords and special masters” as he calls them—to reduce into English. Among these his good friend Master William Daubeney, Treasurer of the King's Jewels, who is the only one mentioned by name, seems to have most influenced him.

The only EXISTING COPY at present known is in the British Museum, King's Library (C. 10. b. 9).—It is *perfect*, and in excellent preservation. Measurement, $10\frac{3}{4} \times 7\frac{1}{2}$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount.		Purchaser.
			£	s. d.	
1743	III. 2537	R. Harley	—	—	Osborne, Bookseller
1773	4092	J. West	13	0 0	J. Ratcliffe.
1776	1216	J. Ratcliffe	4	4 0	George III.

No. 65.—THE KNIGHT PARIS AND THE FAIR VIENNE. *Folio*. “*Explicit per Caxton. Westminster. December 19th, 1485.*”

COLLATION.—a b c are 4^{ms}, d and e 3^{ms} = 36 leaves, of which the last only is blank.

Note.—d j is misprinted c i.

TYPOGRAPHICAL PARTICULARS.—There is no title page. The Type is all No. 4*; in double column, the lines being spaced to an even length, and measuring $2\frac{3}{8}$ inches; 39 lines to a column. Without folios or catchwords. Wood-cut initials.

The Text begins on sig. a j recto,

I Here beghyneth thystorpe of the noble ryght valpant ⁊ worthy knyght Parys / and of the sayr Wyne / the daulphyns daughter of byennops / the whyche suffered many aduersytes by cause of theyr true loue or theyr coude enioye the effect therof of eche other /

In the tyme of kyng Charles of Fraunce the pere of our lord Ihesu Cryst **MCC** lxxj / was in the londe of byennops a ryche baron daulphyn and lord of the lond that was named for Godefroy

* * * * *

may or ought to haue / The sayd daulphyn themme and this noble lady wyne were vij pere to gydre wythoute pssue that moche they desired to haue / and prayed our lord bothe nyght ⁊ day that they myght haue chyl dren play saunt and redy to hys deuyn scrupre / and our lord thorugh hys benygnyte herde theyr prayer / and after hys playfyr gaf vnto them the viij pere of theyr marpage a ryght sayr daughter for the whyche / grete gladnes ⁊ Joye was made thorugh all the daulphyns londe / and the chylde was baptysed with grete honour

The Text ends thus, on sig. e 5 recto, with 16 lines in the first column,
may accompanye them in the per durable glorie of heuen Amen /

I Thus endeth thystorpe of the noble and valpant knyght parys / and the sayr wyne daughter of the daulphyn of Wyennops / translated out of frenche in to englyshe by wylliam Caxton at westmestre synnysed the last day of August the pere of our lord **MCCC** lxxv / and enprynted the xix day of decembre the same pere / and the fyrst pere of the regne of kyng Harry the seuenth /

Explicit p Caxton

MANUSCRIPTS.—There does not appear to be any manuscript of this romance in the British Museum. In the Imperial Library, Paris, there are the following: 1981, 7554, 7554¹, and 7554². In the Library of the Arsenal is also one, 236.

REMARKS.—Although frequently copied in manuscript, and often printed in the 15th and 16th Centuries, there are few romances so rare as "Paris and Vienne." Translated into the "langage provençal," from the original composition, which was in "Catalane," it was turned into Latin, French, Italian, Flemish, and English. The French, which was the translation Caxton used, was accomplished about the beginning of the 15th Century, by Pierre de la Sippade, of Marseilles. The first printed edition was in Italian, at Trévisé, 1482; the second, Caxton's, 1485. G. Leeu, at Antwerp, 1487, brought out two impressions, one in German and one in French. Wynken de Worde made an early reprint of Caxton's edition. The admiration which Jean de Pins, Bishop of Rieux, one of the most elegant scholars of his age, conceived for this romance, induced him to turn it into Latin, for the instruction of the children of his friend the Chancellor Duprat. It was printed in 1516. The Jesuit Charron, in his *Memoirs of Jean de Pins*. (*Avignon*. 8vo. 1748) speaks thus of this romance—"As for children, it would be impossible to find a work more fitted to imbue the mind with correct taste and elegance of style, to influence their characters by the wisdom of its reflections, or to forewarn their hearts against those assaults of passion which blindly precipitate the young into the abysses of misery. The work is truly admirable. The situations are so interesting and the dénouement so happy that their conception would reflect honor on the best writers of the most renowned ages." (See *Histoire du Chevalier Paris et de la belle Vienne*. 8vo. Paris, 1835).

The only EXISTING COPY is in the British Museum, King's Library (C. 10. b. 10).—It is *perfect* and in good preservation. Measurement, $10\frac{3}{4} \times 7\frac{5}{8}$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1743 ...	III. 3511 ...	R. Harley.....	—	Osborne, Bookseller.
1773 ...	2482 ...	J. West.....	14 0 0	George III.

No. 66.—THE GOLDEN LEGEND. *Largest Folio. Second Edition. Small Head-lines.* (1487?)

COLLATION.—The same exactly as the 1st edition, with the exception of sigs. **¶** and **¶¶**, in which appears the following variation:—

FIRST EDITION.		SECOND EDITION.	
sig. ¶ , 6 leaves	} = 9 leaves.	sig. ¶ = 8 leaves,	signed to ¶ iiij , and followed by sig. aa .
sig. ¶¶ , 2 "			
(unsigned) 1 "			

In order to get the matter of the two signatures into one, the 16 pages of **Æ** in the 2nd edition are all made a line longer than in the first. This arrangement was evidently considered as an improvement, and therefore was later in point of time than the edition in which it does not occur.

TYPOGRAPHICAL PARTICULARS.—These in the main are identical with the edition already described, the chief peculiarity being that the head-lines of the pages and the head-lines of the various lives, which in the 1st edition are all in Type No. 3, are in the 2nd edition all in Type No. 5. We must also notice that in places (*e. g.* sig. **Æ j** recto) the large capital letters, used in Type No. 6, make an accidental appearance in the head-lines, where they were occasionally used instead of quadrats. This evinces a much later period for the impression than the 1st edition. The different appearance of the two editions is shown in Plate XL.

REMARKS.—The absence of any complete copy, or indeed of any copy having prologues or colophon, suggests the idea that certain sheets only may, for some reason, have been reprinted to supply deficiencies; if so, the reprint is so extensive, that, for the sake of accuracy, it is better to look upon it as a separate edition.

EXISTING COPIES.

1. **BRITISH MUSEUM.** *King's Library* (C. 11 d. 8).—sigs. **r** to **g**; **Æ**; **ff ij** and **iiij**; **Θ** to **aa**, except **ah iiij** and **℥ iiij**, are bound up in the volume already described under the 1st edition.

2. **CAMBRIDGE.** *Public Library* (AB. 1 6).—*Very Imperfect*, consisting of the two editions, which taken separately may be thus described.

The 1st edition has sigs. **a b c d e f g h i k l m n o p q r s t A B C D E**.

Of the 2nd edition there are sigs. **u v w x y z r g f Θ h i k l m n o p q r s t A B C D E**. All the cuts are daubed with a green wash. Measurement, $15\frac{3}{4} \times 11$ inches, being uncut. From Bishop Moore's collection.

3. **OXFORD.** *Bodleian*.—A large fragment, consisting of 186 leaves between sigs. **q** to **℥**, of which **r** and **s** are the 1st edition. Measurement, 13×8 inches.

4. **THE SAME.** Another fragment of 193 leaves from the middle of the work, by far the larger portion being of the 2nd edition. Measurement, $13\frac{7}{8} \times 9\frac{7}{8}$ inches. The book-plate of Francis Douce, who gave many leaves from this to perfect Lord Spencer's copy.

5. **DUKE OF DEVONSHIRE.** (See 1st edition).

APPENDIX TO TYPE No. 4.

No. 40*.—AN INDULGENCE GRANTED IN 1481 BY POPE SIXTUS V. FOR ASSISTANCE AGAINST THE TURKS. *On Parchment.*

This Indulgence, a description of which was accidentally omitted in its proper sequence, is at present represented by two slips of parchment, which were recognised by me when examining the St. Albans "Boethius." (See *ante* page 70).

Originally in one, the document was cut in two pieces by Caxton's Binder, who used them for strengthening the back of the book. They were pasted, one at the beginning and one at the end, down the whole length, inside the boards. When the volume was taken to pieces they were, unfortunately, subjected to the usual soaking in water. This has entirely changed their original appearance, as the print has of course participated in the shrinking of the parchment. From several personal examinations while the volume was in its original state, I am enabled to give the following

TYPOGRAPHICAL PARTICULARS.—The Type is all No. 4. The lines, which are spaced to an even length, measured 9 inches. The complete document, apparently, contained 13 lines, and the whole of the remaining Text is as follows:—

FIRST SLIP.

. . . aa papa quartus, volens lamen . . . | . . . postmodū direpta ciuitate pbrontyna
in apulia in qua gens erudentatis tam in ecclesijs et ecclesiasti | . . . seculares
exercuerūt, obuiare cōsiderās q, nisi celeriter conatibz turehoꝝ ipōꝝ qui etiā pnciosi |
. . . molitur subit . . . it ac etiā q, facultates romane ecclesie ab parādū tā maritimū
quā terrestre: | . . . conatibz ob . . . aci possit non sufficiāt pro spirtualibz tēporalia
auxilia / sine qbz peric . . . bz | . . . nō potest compe . . . re coactꝝ ad infra scripta /
auctoritate apostolica nobis tribuit facultatē prout | . . . ns sanctitatis sue datis rome
. . . anno incarnationis dominice millecimo quadrigētesimo oct . . . | . . . cimo pridie
nonas decembris po . . . ptus l . . . anno decimo plenius continetur / Hinc est q, nos
deuotionibz vt . . . | . . . etiā ad hoc concessaz cōpetentē quātitatē scdm tenorē ipsaz
lraz apostolicaz |

SECOND SLIP.

mutare libere et licite | . . . et singulorū fidē presentes sigilli gmissionis
indulgentiarū et dispensacionū sancte cruciate qu . . . | mus et fecimus appensione
cōm . . . tri / Datum die mensis | cccc. lxxxj.
Ne pontificatus prefati sanctissimi domini nostri do . . . ini Sixti pape . . .

These slips, now measuring each $7\frac{1}{4} \times 1$ inches, were originally about 11×2 inches. They are bound with other fragments of Caxton's Press in the copy of "Boethius," in King Edward VI Grammar School, St. Albans, and are considered unique.

maye againe a person to entynging hym myghte worthe
 called in frenche .le liure Royal. that is to say the real book. or
 a book for a kyng. For the holy scripture calleth every man a
 kyng. whiche wysely and partly can gouerne and directe
 hym self after vertu. & this book sheweth & enleghneth it so
 subtylly. so shortly. so perceyvingly & so partlyghly. that for the
 short comprehension of the noble clerge & of the right grette sub
 staunce. which is comprised therein. It may & ought to be cal
 led wel by right and quicke reason aboue al other bookes in
 frenche or in englyshe. the book real or the book for a kyng. &
 also by cause that it was made & ordeyned at the request of that
 right noble kyng Phylip le bele hyng of Fraunce. ought it
 to be called by all / as tofore is sayd. whiche translation or re
 ducyng out of frenche in to englyshe was acheyued. kyng
 lxxd & accomplyshyd the xij day of Septembre in the yere of
 thynarnacion of our lord. M/CCCC. lxxiiij / And in the
 second yere of the Regne of Kyng Rycharde the thyrd /

*Deus Carolus sancti panni xlviii / Et Cappella uicti
 desia sancti Martini de graunde / Cū fuerit. xxij. dñce / & tra
 dñcalis C. quere istā subrica post Deus om̄ / & ibi inuenies
 q̄ missa dñcalis debet cantari in sis iij lē.*

¶ Impressum ē hoc directorii cū defensorio eiusdē p William
 Cayton apud Westmonasteriū prope London /

Deus non inuoluit

¶ Quia uero in h^o opē non scribit aliqua regula nisi sit uera
 scdm ordinale Sarū & bene ventilata / ac peritorū diuorū testi
 monio ac sigillis confirmata. Ite pñs opusculū vocat Ex
 de michi / Glā qui predcās regulas memoriter tenet viz potē
 rit errare in seruitio diuino / Deo grās /

¶ Cayton me fieri fecit.

PLATE XLIV.

Facsimile.

THE ROYAL BOOK.

[British Museum. C. 10. b. 22.]

The 16 last lines.

DIRECTORIUM SACERDOTUM.

2nd Version 1st Edition.

[British Museum. C. 10. b. 16.]

7 lines from Sig. r 10, recto.

The last 6 lines.

PLATE XLV.

—
Facsimile.
—

THE ROYAL BOOK.

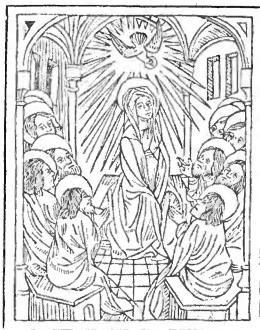
[British Museum. C. 10. b. 19.]

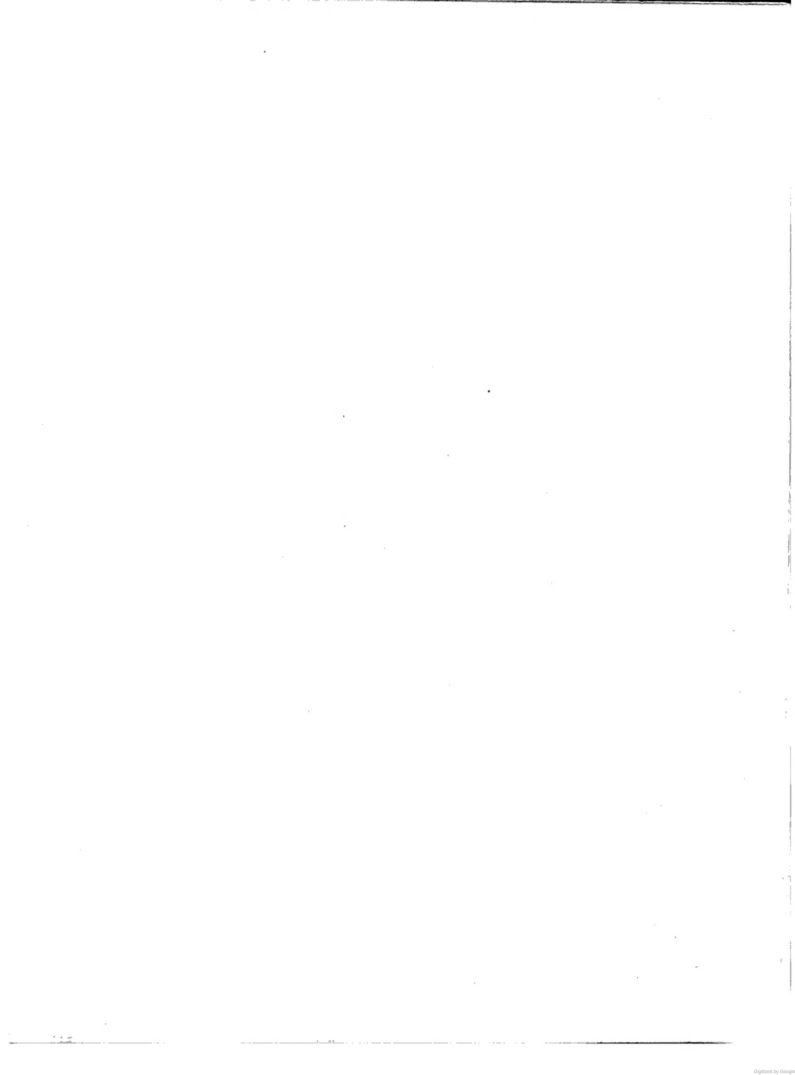
Sig. a 6. recto.

Sig. c ij. verso.

Sig. ij. recto.

Sig. k nij. verso.





thou shalt be dampned And yf thou dye in grace the same houre/
 Thou shalt be saued/or in the waye of saluacion/wherefore
 it apperith / that lytel auayleth the hope of them that lapyne
 that the world shal endure moche longe/

¶ Explicit/et hic est finis/per Caxton a2

¶ Fynnyshed and translated out of frenshe in to englyshe the
 viij day of Iuny the yere of our lord M iij C lxxviij / and
 the first yere of the regne of kyng harrj the vij/And enuygne
 ed the xj day of Maye after/ a2

Iaus Deo

praye god for me.and that as long as god wyl yeue you spa
 ce and power.that ye entende to good werkes & to doo penan
 ce. For ye knowe not how longe the tyme shal endure.and be
 that wyl not whan he may.he shall not whan he wold . And
 god bi his grace graunte for to gouerne vs in such wyse and
 lyue in thys short lyf that we may come to hys blyse for to ly
 ue aud regne there wythout ende in secula seculorum Amen

¶ Thus endeth the doctinal of sapience the whyche is ryght
 vtile and prouffitable to alle crysten men/whyche is translated
 out of frenshe in to englyshe by wylliam Caxton at westme
 ster fynyshed the .viij. day of may the yere of our lord / M /ccc
 lxxix

Caxton me fieri fecit

PLATE XLVI.

Fresco.

BOON OF GOOD MANNERS.

Public Library, Cambridge.

The Colophon.

THE DOCTRINAL OF SAPIENCE.

Public Library, Cambridge.

The Colophon.

PLATE XLVII.

Fac simile.

SPECULUM VITÆ CHRISTI.

[British Museum. C. 10. b. 15.]

Sec. 16, verso

Sec. d ij, verso

Sec. 17, verso

Sec. 17, verso





Gloriosa femina exa:
Ma reper fidera qui te crez
aut pruide lactasti sacro uberz
Quob eua tistis abstulit tu
redt's alma gormine. itrent ut
ut alia Iobiles xli fenestra fac
ta es **T**u regis alti ianua re
porta luc. s fulgida vitam data
p virginitem. gentes redempte
plaudite. **G**loria tibi domine.
qui natus es de virgine cum
pre et sancto spiritu i sempiter
na seculu amen. **G**loria
nit eam tenet et preelegit eam
Et habitare facit eam in taler
naculo suo: **Psalmus**



Gloria tibi domine **p**ma
ge et pte deuotily ter. **P**e
nollet, **p** Auges et e. **p**p
couilly beholden, **p** of
ps passion ai gaudio. **p**
N/vij. **E** n. lo/peres of paron

PLATE XLVIII.

Facsimile.

SPECULUM VITÆ CHRISTI.

[British Museum. C. 10. b. 15.]

Four small Wood-cuts from the following pages :—

Sig. n 8, recto.

Sig. o iij, "

Sig. p j, "

Sig. p ij, "

HOE.

[British Museum. C. 35. a.]

Sig. d j, recto.

Sig. m iij, verso.

PLATE XLIX.

Facsimile.

SERVITIUM DE TRANSFIGURATIONE.

[Congregational Library.]

The first page.

DITTO.

The 5 last lines.

¶ Octavo Idus Augusti fiat terminus / de transfigu-
ratione Ihu xpi dñi nostri / Ad primas vs. An.



A Suscepit ihūs
discipulos & al-
cendit i montē & tñs-
figuratz est ante eos.
ps. / Laudate pueri
An. / Dum tñsfigu-
raretur ihūs / moy-
ses & helias cū dño
loquētes discipulis
apparuerūt. Lau-
date dñm oēs. Ps.

Tunc petrus dixit ad Ithm. dñe ū vis faciam?
hic tria tabernacula. tibi vnū Moyū vnū et helpe
vnū. ps. / Lauda aīa mea / an. / Ad huc eo loquē-
te ecce nubes lūada obūbrauit eos. & I. audate
dñm q? An. De qua vox isonuit hīc? fili? me?
dilect? in quo michi cōplacui ipm audite. ps.

Sauda iherusalem dñm / ¶ Capm
Aluatore expectam? dñm nostrū Ithm
xpm qui reformabit corp? humilitatis
nre qfiguratuū corpori claritatis sue. sedm oprea
cōne qua possit et subicere sibi oīa. R. Alumes

914

in eius memramur. membra transferri / qui hec
in sui memoria fieri pcepit. Ihes? xps fili? tu?
dñs nr. qui tecū uiuit et regnat in unitate spūs
scī dē? Per oīa sēcula seculorū amen

¶ Cayton me fieri fecit

A

LIST OF BOOKS PRINTED

IN

TYPE No. 5.

VOL. II.

AA

No. 67.—THE ROYAL BOOK OR BOOK FOR A KING. *Folio. Without Printer's Name, Place, or Date.* “Translated out of frensshe into englysshe by me wyllyam Caxton / whiche translacion was fynnysshed the xiiij day of septembre in the yere of our lord M / CCCC . lxxxiij.” (1487?)

COLLATION.—a b c d e f g h i k l m n o p q r s t are 4^{na}, the first leaf of a being blank; u a 5^{na}, with the last leaf blank. In all 162 leaves of which 2 are blank.

Note:—m iij is wrongly signed m ij; and n j is wrongly signed n iij.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type is entirely No. 5. The lines are fully spaced out, and measure 4 $\frac{1}{8}$ inches, 33 forming a full page. Without folios or catchwords. Two-line initials in wood are used at the commencement of the chapters. There are 6 small vignette illustrations in wood (see Plate XLV), which occur as follows:—1. Moses receiving the Tables of the Commandments, a vj recto. 2. The Bearing of the Ark, c ij verso. 3. The Raising of Jairus's daughter, g j verso. 4. Jesus among the Doctours in the Temple, i j recto. 5. The Descent of the Holy Ghost, k iij verso. 6. Mary and Martha receiving Jesus, q 8 recto.

Commencing with a blank leaf, the prologue follows on a ij recto, with a 2-line initial.

The Text begins thus:—

Whan I remembre and take hede of the conuerlacion of
ys that lyue in this wretched lyf. in which is no surete
ne stable abydyng. And also the contynuel besynes of euery

On sig. a iij recto is the table, which finishes on a 5 verso. On recto of a 6 the work itself commences,

Here after ben conteyned & declared the x comandementes
of the lawe which god wrote with his propre fynge / & deipz

The Text ends, with a full page, on sig. u 9 recto,

This booke was compyled & made atte requeste of kynge
Phelipp of Fraunce in the yere of thynycarnacion of our
lord / M . CC . lxxix . & translated or reduced out of frensshe in
to englysshe by me wyllyam Caxton . atte requeste of a wor-
thyful marchaunt & mercer of london . whiche Instantly re-

* * * * *
to be called Apall / as tofore is sayd . whiche translacion or re-
ducing oute of frensshe in to englysshe was acheyued . fynyl-
shed & accomplished the xiiij day of Septembre in the yere of
thynycarnacion of our lord . M / CCCC . lxxxiij / And in the
second yere of the Regne of kynge Rycharde the thyrde /

MANUSCRIPTS.—*Cotton, Cleop.* A v (sæc xiv), French prose. No Author's name mentioned. At the end is:—"Cest liure compila e parlist vn frere de lordre des preescheors a la requeste du Roy de France Phelippe. En lan del Incarnacion iesu crist. Mil. CC. lxxix." *Royal* 19 C 11 (sæc xiv), the same as the last in text, but has the following colophon, "Explicit le liure de vices & de vertus." *Arundel* 57, an early translation in the Kentish dialect; it is dated 1340, and was made for the use of "lewede men," by Dan Michelis, Monk of Northgate, Canterbury, who has entitled it, "The Ayenbite of Inwyt," i.e. "The Prick of Conscience." Under the former title it has been printed for the Roxburghe Club. At the beginning of the volume is this note in the margin, "Yis boc is dan michelis of Northgate / ywrite an englis of his ozene hand. Yet hatte .Ayenbite of inwyt. And is of ye bochouse of Saynt Austines of Canterberi mid ye lettres C:C:" The colophon is "Yis boc is ycome to ye ende. Heuene blisse god ous zende. Amen ¶ Nou ich wille yet ye ywyte hon hit is ywent: Yet yis boc is ywrite mid engliss of Kent. Yis boc is ymad uor lewede men / uor uader / and uor moder / and uor oyer ken / ham uor to berge uram alle manyere zen / Yet ine hare inwytte ne bleue no uoul wen. Huo ase god is his name yzed Yet yis boc made god him yeue yet bread / of angles of heuene and yerto his red / and onderunge his zaulde huanne. Yet he is dyad. Amen. Ymende. Yet yis boc is uoluelde ine ye eue of ye holy apostles symon an Judas / of ane broyer of ye cloystre of sauynt Austin of Canterberi / Ine ye yeare of oure lhordes beringe 1340." *Addit.* 17013 is another English translation a little later in execution, but without any name or date. It ends "Here endeth ye bok of vices and vertues."

Manuscripts of this work are plentiful in the *Imperial Library, Paris*. No. 7018² is entitled "La Somme le Roi." No. 7043² begins "Cy commencent les chapitres du liure qui est appelle le Mirrouer du Monde, que aucuns appellent Vices et Vertus, les autres l'appellent la somme le Roy." Nos. 7283, 7283², 7283^{2A}, 7284, 7284², 7292^{2A}, 7293 are other copies. No. 7289 is a 15th-Century version in metre.

REMARKS.—In Caxton's printed epilogue (*ante* vol. i, page 187) we thus read:—"Which book is called in French "Le livre Royal," that is to say the Royal book, or a book of a king; for the Holy Scripture calleth every man a king which wisely and perfectly can govern and direct himself after virtue." But "Le livre Royal" was by no means the title by which Caxton's contemporaries knew this work. The most common name is that found in *Royal MS.* 19 C. 11 "Le livre des Vices et des Vertus;" although it was sometimes entitled "La Somme de Roi," or "La Somme des Vices et des Vertus." But by whatever name known it was for centuries a favourite book, as is proved by the numerous copies still extant. Its Author is said to be "Frere Laurent de l'ordre des predicateurs et confesseur de Phillippe le Hardi" (*Les Msc. Franç.* t. iii, p. 388), but his name does not appear in any of the above-mentioned manuscripts of the work. Very

soon after its appearance, it was favourably received in England, where, as already noticed, it was translated for the purpose of being read to the people in their own dialect by a Priest of Kent. Another and purer translation into English (*Addit.* 17013) was also made about the same time.

Many manuscripts of this work are beautifully illustrated, and it seems very probable, that from the paintings in Caxton's manuscript copy were derived the subjects of the engravings which illustrate his printed edition.

EXISTING COPIES.

1. BEDFORD. *The Bedfordshire General Library*.—*Perfect*, but somewhat soiled and with many scribbles. Measurement, $11\frac{1}{2} \times 8\frac{1}{2}$ inches. There are several Autograph notes of "Thomas Archer, Parson of Houghton Conquest, Beds," by whom the volume was presented (temp. Jas. I), to the Church Library of St. John's, Bedford. The library was afterwards moved to St. Paul's, Bedford, and, about 1840, removed to its present position.

2. BRITISH MUSEUM. *King's Library* (C. 10. b. 22).—*Imperfect*, the 1st leaf being supplied in facsimile. In good condition. Measurement, $10\frac{3}{4} \times 6\frac{3}{4}$ inches.

3. CAMBRIDGE. *Public Library* (AB. 10. 29).—*Perfect*, slightly stained and worn-eaten. Measurement, $10\frac{3}{4} \times 7\frac{1}{4}$ inches. Bound in one volume with "Book of Good Manners," "Doctrinal" and "Dietes." From Bishop Moore's collection.

4. THE SAME. Another copy (AB. 10. 52).—*Perfect*, tolerably clean, but much scribbled over. Bound with "Doctrinal" and "Scala Perfectionis." Measurement, $10 \times 7\frac{1}{4}$ inches.

5. THE SAME. Another copy (AB. 10. 59).—*Imperfect*, wanting the 1st leaf of sig. i. Much stained. Measurement, $9\frac{1}{2} \times 7$ inches. Autograph, "Andrew Corney."

6. EARL SPENCER.—*Perfect*, and in beautiful condition. Measurement, 11×8 inches. Hibbert's copy.

7. J. J. MARTIN, ESQ.—*Perfect*, but stained throughout. Bound with some Tracts printed by Pynson, and labelled "Collections by Caxton." Measurement, $10 \times 7\frac{1}{4}$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser
1773 ...	1875 ...	J. West	10 0 0 ...	George III.
a 1777 ...	1661 ...	J. Ratcliffe (i.)	2 13 0 ...	Gustavus Brander.
a 1790 ...	1013 ...	Gustavus Brander	0 15 0 ...	—
b 1815 ...	728 ...	Louis Goldsmid	85 1 0 ...	Marquis of Blandford.
b 1819 ...	3804 ...	Marquis of Blandford	73 10 0 ...	George Hibbert.
1820 ...	306 ...	J. Littledale (i.)	5 5 0 ...	—
b 1829 ...	7149 ...	George Hibbert	61 19 0 ...	Earl Spencer.

No. 68.—THE BOOK OF GOOD MANNERS. *Folio.* “*Explicit et hic est finis per Carton.*” *Without Place.* “*Enprynted the xj day of Maye the year of our Lord 1487.*”

COLLATION.—a b c d e f g are 4^{na}; h a 5^a = 66 leaves (no blanks).

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type throughout is No. 5. The lines are spaced to an even length, and measure $4\frac{1}{2}$ inches. A page has 33 lines. Without catchwords or folios. Wood-cut initials of 2 to 3 lines in depth.

The Text begins on sig. a j recto,

WA Han I consydere the condicions ⁊ maners of the comyn people whiche without enformation ⁊ lernyng ben rude and not manerd lyke unto brestis brute acordyng to an olde making a full page. On the verso, with 2-line wood initial,

Here begynneth the table of a booke named ⁊ Intytuled the booke of good maners the which was made ⁊ composed by the venerable ⁊ dyscrete persone frere Jaques le graunt lycepat in Theologie religious of the ordre of saynt augustyn of the comunit of parys.

Immediately following underneath this is the table, which finishes on the verso of sig. a ij, with 11 lines, the remainder of the page being blank. On sig. a iij recto, at head,

¶ The fyrst partye of thys booke wherof the fyrst chappre speketh of Pryde Capitulo primo

The Text ends on the 10th recto of sig. h, the verso being blank. (See Plate XLVI).

thou shalt be dampned And pf thou deye in grace the same houre / Thou shalt be saued / or in the wyse of saluacion / wherfore it apperith / that lxxvi anapleth the hope of them that sauen that the world shal endure moche longe /

¶ Explicit / et hic est finis / per Carton ⁊c

¶ Fynnyshed and translated out of frenche in to englyshe the viij day of Junn the pere of our lord M iiiij C lxxxvi / and the first pere of the regne of kyng harrp the vij / And enprynted the xj day of Maye after / ⁊c

Aus deo

MANUSCRIPTS.—*Harl.* 1310 (sec. xiv), the original French text without note or date of any kind. In the *Bib. Imp. Paris* are 7040, 7273, 7290, 7291, and 7323. The last of these has the following interesting note. “Ce livre fist frere Jaques le Grant

de l'ordre des hermites saint Augustin, et le donna à Jehan, fils de roy de France, Duc de Berry," &c. This presentation is dated "le iiij^e iour de mars mil cccc et neuf." Caxton's English translation is found in *Harl.* 149 (sec. xv), commencing "Here begynneth the table of the Rubrysshes of a booke yntytuled of goode maners / &c." This, if not Caxton's original Autograph, must be a contemporary transcript from the printed work; and, in either case, one would expect to find the prologue and colophon, both of which are wanting.

REMARKS.—Jacques Legrand was an Augustin Friar, and is stated by several Writers (though upon what authority does not appear) to have been a native of Toledo, in Spain, Confessor to Charles VII, and to have refused a bishopric. He is known to have been the Author of the "Sophologium," originally written in Latin, and translated by himself into French for the Duke d'Orleans, son of Charles V. He also was the Author of "Le livre des bonnes meurs," which he dedicated to the Duke de Berri.

In an interesting prologue appended by Caxton to his English translation of this work (see Vol. I, page 186), we are informed that he undertook the task at the desire of William Praat, a fellow Mercer. The terms in which Caxton speaks of Praat as "an honest man" and "a singular friend of old knowledge," whose death-bed request it was that the book which had pleased and instructed his own mind should have greater currency among the people by means of his friend's new Art of Printing, prove the close amity which must have existed between the two Mercers. Caxton, according to his friend's wish, translated and printed it "for the amendment of manners and the increase of virtuous living."

EXISTING COPIES.

1. CAMBRIDGE. *Public Library* (AB. 10. 29).—*Perfect*, and in fair condition. Bound up with "Royal," "Doctrinal," and "Dictes." Measurement, $10\frac{3}{4} \times 7\frac{1}{4}$ inches. From Bishop Moore's collection.

2. COPENHAGEN. *Royal Library*.—*Perfect*, but slightly wormed. This is probably the Harleian copy, purchased, in 1751, of Osborne, for £1 1s.

3. LAMBETH. *Archiepiscopal Library*.—*Imperfect*, beginning with the last 2 leaves of sig. a, after which is a leaf from Caxton's "Caton." There are also wanting 4 leaves in sig. f; and g 5. Bound with 2nd edition of "Dictes." Slightly stained. Measurement, $10\frac{1}{2} \times 7\frac{3}{8}$ inches.

Dr. Dibdin, in *Typ. Ant.*, vol. i, page 266, erroneously ascribes a copy to the library of George III.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1682 ...	88 ...	R. Smith	0 2 0 ...	—
1743 ...	III. 4060 ...	R. Harley	—	Osborne, Bookseller.
1751 ...	2515 ...	Osborne, Bookseller.....	1 1 0 ...	—

No. 69.—DIRECTORIUM SACERDOTUM, UNA CUM DEFENSORIO EJUSDEM;
ITEM TRACTATUS QUI DICITUR CREDE MIHI. *Folio. Second
Version, First Edition. Per William Caxton apud westmonesteriū.
Without Date. (1487?)*

COLLATION.—A 3^a, signed j ij iij; a b c d e f g h i k l m n o p q are 4^{aa}, a j
being blank; r a 5^a; s t are 4^{aa}. In all 160 leaves, of which the 1st is blank.

Note.—The signature to c j is not printed.

TYPOGRAPHICAL PARTICULARS.—There is no title page. The Type is all No. 5. The
lines, which are fully spaced out, measure 4 $\frac{3}{8}$ inches. Exclusive of head-lines there are
33 to the page. Without folios or catchwords. A few 2-line wood-cut initials.

The work commences with a calendar of the months, a month to a page, each being
headed by a Latin couplet on unlucky days, and a wood-cut KL.

The Text begins on sig. j recto,

KL Prima dies mensis . ⁊ septima truncat ut ensis
Januarius hēt dies xxxj / luna vero xxx
ij A Januarij Circūficio dñi dñp fin ix l't

The Kalendar, which finishes on the 6th verso, is followed by a blank leaf. Then, on
sig. a ij,

¶ Incipit prologus in tractatū sequentem Qui dicitur Di
rectorium Sacerdotum

On sig. r 5 recto,

¶ Explicit directoriū sacerdotū / Et incipit Defensoriū eiusd'
directoriij i noie dñi

On the 10th recto of the same signature,

¶ Impressum ē hoc directoriū cū defensorio eiusd' p william
Caxton apud westmonasteriū prope London /

The verso is blank. On sig. s j recto,

Crede michi

¶ Sequentes articuli ventilati sūt ⁊ approbati per canon-
icos Ecclesie Sarum / Et in primo de oct' corporis Christi .

The Text ends on sig. t 8 verso,

de michi / Nā qui predcās regulas memoriter tenet vix pote-
rit errare in seruicio diuino / Deo grās /

¶ Caxton me fieri fecit

REMARKS.—In describing this volume, Ames, Herbert, and Dibdin give an account of an interesting wood-engraving, which is inserted at the beginning of the copy in the British Museum, but which does not belong to the book, as is proved by the first signature being complete without it, as well as from the remains of a sentence in type for which the block was pierced. This sentence has been nearly cut out, but the portion left is in type of different character to any attributed to the Press of Caxton. The whole seems of Dutch or Flemish origin, though it has not been identified as belonging to any known edition. The engraving measures $9 \times 5\frac{1}{4}$ inches, and occupies the entire page, being thus described by Herbert—"In the middle part Christ is seen naked, half length, as at a window, with his arms across and his head inclined, showing the wounds on his hands and under the right breast; a spear erect on the right and a sponge on the left; over his head is a tablet with INRI. On a tablet beneath the window, the title appears evidently to have been printed, but from this copy has been indiscreetly cut out. About this middle part are 28 square divisions, each containing some symbol of the passion, forming a kind of border." An engraving similar in design was used for the "Horræ," described at page 202 *post*.

There was another edition of this work printed in 1489 (see No. 80), but the present edition, from the type being earlier, and from the absence of the almanac at the beginning, appears to have been the first. In both, the Latin is printed with many contractions. In the "Typographical Antiquities," the two editions being treated as one has led to several errors.

The numerous and constantly varying alterations in the daily order of Church Service must have rendered, in all ages, a book of directions very necessary to all officiating Priests. But the introduction of new Feasts and Commemorations would, in course of time, render any such book incorrect. Thus it happened that Clement Maydestone, a Monk of the order of St. Bridget, and a Priest, finding, as he tells us in his prologue, that one of the most important festivals in the year, that of Corpus Christi, with its Octave, was, according to the written directions, celebrated *cum regimine chori*, while the admitted and general custom of the Salisbury rule was to celebrate that festival *sine regimine chori*; finding also several necessary things omitted altogether, and a wrong disposition made of others; determined by the consent of his superiors to correct and supply all defects. When Clement Maydestone had thus reformed and renewed the Pica, he gave his work the now recognised title of "Directorium Sacerdotum." This is the text as printed by Caxton.

Clement Maydestone appears to have been the son of Thomas Maydestone (probably of Hounslow, Middlesex), and flourished in the reign of Henry V. An account of the Martyrdom of Archbishop Scroop is also ascribed to him.

In the latter half of the 15th Century, the reformed Pica of Maydestone was again collated with the true "Sarum Ordinale," by one Clarke, a singing man of King's

College, Cambridge, by order of the University, which at this period evidently followed the Salisbury use. A notice of Clarke's work may be seen in the prologue appended by Pynson to his "Directorium," of 1497. In the copy of this edition, lately purchased of Mr. Maskell, for the British Museum, are numerous notes in the Autograph of Bishop Wagstaffe, the Nonjuror, which have supplied material for some of the above remarks.

The only EXISTING COPY at present known is that in the King's Library, British Museum (C. 10. b. 16), which is *perfect*, in fair condition, and measures $10\frac{1}{2} \times 7\frac{1}{2}$ inches. On a fly-leaf is the Autograph "W. Bayntun, Gray's Inn, bought of a man introduced by Doctor Nugent." Also "6 Guineas;" and on sig. a ij is written "Rychard Arnold est possessour" This seems to have been the only Caxton in Bayntun's library, which was sold at his residence in Field Court, Gray's Inn, on the 4th June, 1787, by Mr. Ansell. The "Directorium Sacerdotum" is Lot 467 in the Sale Catalogue, but neither the price at which it sold nor the Purchaser's name is noted in the very rare copy in the Bodleian Library.

No. 70.—SPECULUM VITÆ CHRISTI. *Folio.* "Emprynted by wylliam Caxton." *Without Place or Date.* (1488 ?)

COLLATION.—a b c d e f g h i k l m n o p q r s are 4^{na}, with the 1st leaf of sig. a blank; t a 2^{na}, with the 4th leaf blank. In all 148 leaves, of which 2 are blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type throughout is No. 5. The lines are spaced to an even length, and measure $4\frac{5}{8}$ inches. A page has 33 lines, exclusive of the head-lines, and 1 line space between. Without folios or catchwords. There are side notes throughout the volume, a rare practice with Caxton, who, however, probably followed his copy in this particular, as side notes appear in nearly all the manuscript versions. An initial, cut on wood, begins every chapter.

Commencing with a blank leaf, the Text begins thus on sig. a ij recto :—

¶ Incipit Speculum vite Cristi.

At the begynnyng of the prophemy of the booke that is cleped the myrroure of the blessed lyl of Jhesu Cryste the fyrst parte for the monedays / ¶ A deuoute mebyracion of the grete counceyll in heuene for the restorpyng of man and hys sauacion. Capitulum primum. ¶ Of the manere

The table of chapters ends thus at the bottom of sig. a iij verso,

¶ **Explicit Capitula**

¶ **Sequitur Prohemium**

On sig. a iiii recto, with a 3-line initial, commences the ¶ **Prohemium**, with the approbation of the book by Thomas Arundel, Archbishop of Canterbury, who, in a wood-cut, is represented on a throne, receiving the work from the hands of an Ecclesiastic. The prohemie, by Bonaventure, to the original work follows on sig. a 6 recto; and, on sig. a 8 recto, with a wood-cut of Adam and Eve, is the beginning of the 1st chapter.

¶ **Die lune**

¶ **Incipit Prima pars**

¶ **Adenoute meditacion of the grete counse pille in heuene
for the restorpyng of man and his sauaciou / Capitulum pri-
mum Et prima pars /**

The "Speculum" ends at foot of sig. g i recto,

¶ **Explicit Speculum vite Cristī.**

On the verso begins a treatise on the Sacrament of Christ's body,

¶ **A shorte treatise of the hyghest and most worthy sacramente
of crystes blessid body. and the merueilles therof /**

which finishes on sig. t 3 recto with the following imprint:—

¶ **Emprynted by wylliam cartou**

Some prayers follow, and on the verso of the same leaf the Text ends,

¶ **Ihesu lord thy blessyd lye / helpe and comforte oure wret-
chid lye Amen / soo mote it be**

¶ **Explicit Speculum vite Cristī complete /**

¶ **In omni tribulacione / temptacione / necessitate ⁊ angustia.
succurre nobis piissima virgo maria Amen.**

The recto of sig. t 4 is blank, and the verso occupied with Caxton's device.

Of the "Speculum vitæ Christi" two distinct editions were issued, but, as both were printed with the same types, page for page, line for line (with few exceptions), and nearly letter for letter, there seems no need to treat them separately; especially as the typographical minutiae do not enable us with facility to determine which edition has the better claim to priority of workmanship. The greatest variations will be found in the head-lines, where, from sig. h to the end of the volume, there is a difference in every page; one edition (A) using the word **Ca** in the heads, while the other (B) has the full word **Capitulum**. This, and the amount of change in the text, will be seen in the following extracts, which have, however, been chosen as showing a more than usual variation.

Edition (A) at the head of sig. f 6 verso,

¶ Ca / xv

¶ Die Mercurij ¶ Tercia pars

paraurentur there with a few smal fysshes that oure lady had
ordepned theme as god wold / ⁊ soo therewith the Aungels co-

Edition (B) at the head of sig. f 6 verso,

¶ Die mercurij

¶ Tercia pars

Capitulum xv /

paraurentur ther with a few smale fysshes that oure lady had
ordepned theme as god wold . ⁊ soo therewith the aungels co-

In the Public Library, Cambridge, there are copies of both editions.

MANUSCRIPTS.—Latin, *Royal* 17, D xvii (early 15th Century), the original composition of St. Bonaventure, divided into chapters, but not into days of the week. *Royal* 20, B iv (sæc. xv), has many fine illuminations. Prologue, "A treshault tresfort et tresvictorieux prince, Henry de ce nom par la grace de dieu Roy dangleterre . . . Vostre Humble chapelain Jehan Galopes dit le galoys Doyen de leglise collegial Mons' Saint Louys de la saulsaye ou diocesse deureux, honneur obediencie," &c. It ends, "Je cest liure ay translate de v're gnâdemêt de latin en frâcois soubz v're correçō au bñ de to' et a le honneur de dieu Amen:" this is a French translation of Bonaventure. *Addit.* 19901 (early 15th Century), Caxton's text, including the treatise on the Sacrament of Christ's blessed body; ends, "Jhū lord yi blessed life: helpe and coñfort our wretchede life. Explicit Speculum vite xpī complete." *Royal* 18, C x (early 15th Century); *Arundel* 112 and 364; *Addit.* 21006; all 15th Century English manuscripts agreeing generally with Caxton's text.

The above are connected with the edition by Caxton; the following are not, although bearing the same name:—*Harl.* 4328 (15th Century), anonymous French prose, not from Bonaventure. *Royal* 16, G iii (15th Century), divided into books and chapters, each book representing a day of the week. "Esript par David Aubert en la bonne ville de gand Lan de grace Mil CCCC.lxxix." This is an anonymous French translation of Bonaventure. *Addit.* 16609 (15th Century), an anonymous English translation from the French of "Frere Gwilliam Lemenaud of thordre of the Freres mynōs," who himself translated from the original Latin of "the worshipful fader Ludolphe of the Charterhouse." It is entitled "Meditacions vpon the Lyue of Jesu criste."

REMARKS.—There appear to have been two, if not more, original works on the "Life of Christ," in the libraries of the 15th Century. One by Father Ludolphe, or Rudolphe, (*Addit.* 16609), was translated, as already noticed, into French, and thence into English; but this is an entirely different work to that printed by Caxton. St. Bonaventure, in 1410, wrote "The Life of Christ" in Latin (*Royal* 17, D. xvii), which became very

popular, and was translated several times into French, with amplifications more or less. In the early part of the 15th Century Jean de Gallopes, already noticed as the Translator of "The Pilgrimage of the Soul" (*ante* page 131), made a French prose translation of Bonaventure's Latin work (*Royal* 20, B. iv). This bears a close resemblance to the English text as printed by Caxton, was dedicated by Gallopes to Henry V, and probably had considerable currency among the English, to whom Gallopes, if not an Englishman himself, was well known from his connection with the Duke of Bedford. The Author of Caxton's English text is unknown, but he professes to have borrowed largely from the Latin of Bonaventure.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 10. b. 15).—*Imperfect*, wanting the last leaf, with the device, but has all the text, which is, however, made up from various copies. Patched and mended. Badly washed. Edition B. Measurement, $10\frac{1}{2} \times 7\frac{1}{2}$ inches.
2. CAMBRIDGE. *Public Library* (AB. 10. 42).—*Perfect*, clean and free from manuscript notes. Edition B. Measurement, $10\frac{7}{8} \times 7\frac{1}{2}$ inches. From Bishop Moore's collection.
3. THE SAME. Another copy (AB. 10. 43).—*Imperfect*, wanting sig. **c ij** and portions of the last 2 leaves. Stained, and many leaves transposed. Edition B. Measurement $10\frac{7}{8} \times 7\frac{1}{2}$ inches. From Bishop Moore's collection.
4. THE SAME. Another copy (AB. 10. 44).—*Imperfect*, wanting all before sig. **b ij**, as well as the last 3 leaves. Slightly stained. Edition A. Measurement, $10\frac{7}{8} \times 7\frac{1}{2}$ inches. From Bishop Moore's collection.
5. GLASGOW. *Hunterian Museum* (AB. 9. 18).—*Imperfect*, wanting 20 leaves in various parts. Much stained and in a very dilapidated condition. Measurement, $10 \times 7\frac{3}{4}$ inches.
6. LAMBETH. *Archiepiscopal Library*.—*Imperfect*, wanting sigs. **e iij**, **e iiij**, **e 5**, and **e 6**, which are supplied by the corresponding leaves from W. de Wordc's edition, which was reprinted page for page like this. The blank leaf of sig. **a** is here in good condition. Edition B, with a few leaves from Edition A. Measurement, 11×8 inches.
7. EARL OF ASHBURNHAM.—*Perfect*, clean, and free from manuscript. Measurement, $10\frac{1}{2} \times 7\frac{1}{2}$ inches. On a fly-leaf is written £25.
8. EARL SPENCER.—*Made Perfect*, being the Roxburghe copy with 2 leaves added from a duplicate in Lord Spencer's library, which duplicate was afterwards placed in Sir Francis Freeling's library. In good condition. Measurement, $9\frac{3}{4} \times 7\frac{1}{2}$ inches. On a fly-leaf is written £8 8.

9. W. E. WATKYN WYNNE, Esq.—*Imperfect*, wanting all sig. a, except a **aiij** and 5, and all after **t j**. Few manuscript notes. Slightly wormed and stained. Measurement, $10\frac{1}{8} \times 7\frac{1}{4}$ inches. Book-plate of Watkyn Williams, Esq., of Penbedw. Edition A. There is a curious transposition of pages in the press-work of this volume, proving that even so late as 1489, the practice of printing one page at a time was retained. This is shown by the verso of sig. **e iiij** being printed on the recto of sig **e 6**, and *vice versâ*. In sig. **e** there are several instances of the side notes having been blocked out in the printing. Pressmen call it “a bite.”

10. REV. T. CORSER.—*Imperfect*, wanting **p 6** and **g 7**. Edition B. In good state, but much cropt. Measurement $8\frac{1}{2} \times 7$ inches. Sir F. Freeling's copy, obtained from Earl Spencer's library.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
a 1743 ...	III. 1546 ...	R. Harley	— — —	Osborne, Bookseller.
a 1773 ...	1870 ...	J. West.....	9 9 0 ...	J. Ratcliffe.
a 1776 ...	1019 ...	J. Ratcliffe	3 3 0 ...	George III.
1776 ...	1664 ...	Ditto	3 3 0 ...	Dr. Hunter.
1776 ...	1424 ...	Ditto.....	3 10 0 ...	—
1787 ...	680 ...	Edwards, Bookseller	5 5 0 ...	—
b 1795 ...	1407 ...	J. Allen.....	11 11 0 ...	Earl Spencer.
1812 ...	212 ...	Duke of Roxburghe.....	45 0 0 ..	Ditto.
1835 ...	227 ...	Anonymous	16 5 0 ...	—
b 1836 ...	420 ...	Sir F. Freeling	25 10 0 ...	Rev. T. Corser.

No. 71.—THE DOCTRINAL OF SAPIENCE. Folio. “*Caxton me fieri fecit.*”
Without Place or Date. Translated May 7th, 1489.

COLLATION.—**A B C D E F G H I** are 4^{na}; **K** and **L** 5^{na}. In all 92 leaves. No blanks.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type throughout is No. 5. The lines, which are spaced to an even length, measure $4\frac{1}{2}$ inches, and there are 33 to a page. Without folios or catchwords. There are side-notes, which, however, never exceed the three letters **Exā**, which are placed in the margin whenever an “Example” occurs in the Text. Two wood-cuts and printed initials.

The Text begins on sig. **A** j recto, with a 3-line initial,

This that is writen in this lpyl boke ought the prestres
to lerne and teche to theyr parpsshes: And also it is ne-
cessary for synple prestres that vnderstode not the scrip

This prologue is followed by the table, which commences on the bottom line of sig. **A** j verso, and finishes at foot of **A** iij recto; and on the verso, with a wood-cut down the side of the type, and a 2-line initial **E**, is the commencement of the work.

*Wood-cut from "The Royal Book,"
of Jesus in the Temple.*

Every crysten man ⁊
woman ought to bi
leue firmlye the xij artys
cles of the cristen feith. for

On **B** j is another wood-cut from "The Royal Book." On the verso of sig. **A** ij, the 64th chapter is thus dismissed:—

Of the nerygences of the masse and of the remedies **A** pas
se ouer for it apperteyneth to prestres ⁊ not to laie men. **E.** lxxiij

The Text ends on the 10th recto of sig. **A**,

god bi his grace graunte for to gouerne vs in such wyse and
lyue in thys short lpf that we may come to hys blyss for to ly
ue and regne there wpythout ende in secula seculorum Amen

Thus endeth the doctrinal of sappence the whyche is rpyght
vyle and prouffitable to alle crysten men / whyche is translated
out of frenshe in to englyshe by wyllyam Caxton at westme
ster synpsshed the .viij. day of may the yere of our lord / **M**/cccc
lxxx ix

Caxton me fieri fecit

On the verso is Caxton's large device.

MANUSCRIPTS.—Although there do not appear to be any copies of this work in the British Museum, there are three in the Imperial Library, Paris, which throw some light on the history of its composition. No. 7292^{1A} (sec. xv) is entitled "Le Doctrinal aus simples gens, fait et compilé des souverains clers, maistres en théologie à Paris." The prologue begins, "Ce qui est contenue en ce petit livret doivent les curés enseigner a leurs parroissiens / car pour les simples prestres qui n'entendent mie l'escripture et pour les simples gens est il fait en françois, plainement et par grant conseil et examinations esprouvés à Paris par le conseil de plusieurs maistres en divinité." At the end, "Explicit le Doctrinal aus simples gens envoié à Paris par le royne Blanche Jehanne d'Evreus. Et donne le pape. m.ij. xx. jours de pardon à ceulz qui prieront pour elle." No. 7652 informs us that the work "approuvé par plusieurs maistres en divinité a esté escript à Sens

en commandement de tres-revend pere en Dieu monsieur Guy de Roye le 2 mars l'an de grace 1387 ;" other copies are 7274 and 7318. (*Les Msc. Franç.* t. vii, p. 337).

REMARKS.—The "Manipulus Curatorum," compiled in the early part of the 14th, was printed frequently in the 15th Century. Greswell mentions :—"Savilliani anno 1470; Aug. Vindel 1471, Gering at Paris 1478; and several times later. In these, as in all the early French editions, the authorship is ascribed to Guy, Archbishop of Sens, who died 1409. This has been adopted by the Compilers of the Harleian Catalogue (III. 1552), and from them by all subsequent Bibliographers. That it is, nevertheless, erroneous, appears from the extracts given above. In no manuscript copy is the authorship attributed to Guy de Roye: in fact, it was well known before his time, for it was "envoïé à Paris," by Blanche, Queen of France, who died in 1370. The Archbishop was, nevertheless, the cause of its being circulated in the French language; for about the year 1388, he employed several Doctors of Divinity to translate it from the original Latin, and promoted its use by the Clergy in all the parishes of his diocese. Further than this he appears to have had no direct connection with it.

It was known in France under the titles of "Livre de Sapience," "Doctrinal de Sapience," and "Doctrinal de la foy catholique," but most commonly as "Le Doctrinal au simples gens."

The following remark of Mr. Douce is written in his copy of the "Doctrinal." "The Sermons of Vitriaco, or some other of his works, much quoted in Scala Cœli, seem to have been used in the Doctrinal."

EXISTING COPIES.

1. CAMBRIDGE. *Public Library* (AB. 10. 52).—*Perfect*, and clean. Slightly wormed. Measurement, $10 \times 7\frac{1}{2}$ inches. Bound with W. de Worde's "Scala Cœli," and Caxton's "Royal Book." From Bishop Moore's collection.
2. THE SAME. Another copy.—(AB. 10. 29).—*Imperfect*, wanting sigs. **¶ j** and **¶ 10**. Slightly stained. Measurement, $10\frac{1}{2} \times 7\frac{1}{2}$ inches. Bound with "Royal Book," "Good Manners," and "Dictes," 3rd edition. From Bishop Moore's collection.
3. OXFORD. *Bodleian*.—*Imperfect*, wanting sigs. **¶ iij**, **¶ i**, and **¶ ij**. Uncut, and in good condition. Measurement, 11×8 inches.
4. THE SAME. Another copy.—*Very Imperfect*, wanting all sigs. **¶** and **¶**. Stained, torn and patched. In manuscript, £10 10/. Book-plate of Francis Douce. Measurement, $9\frac{1}{2} \times 7$ inches.
5. HER MAJESTY THE QUEEN. *Windsor Castle*.—*Perfect*, and unique in two particulars, being printed on parchment, and having a chapter on "Negligences happening in the Mass." The parchment upon which this copy is printed is very coarse, discolored, uneven in substance, and often disfigured by holes. Dibdin probably never saw it, or

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1698 ...	82 ...	Dr. Bernard (with "Chastising")	0 5 0 ...	—
1743 ...	III. 1552 ...	R. Harley	—	Osborne, Bookseller.
1748 ...	946 ...	Osborne, Bookseller	1 1 0 ...	—
1774 ...	1256 ...	W. Pletewode	6 6 0 ...	S. Alchorne.
1776 ...	1426 ...	J. Ratcliffe	8 8 0 ...	Shropshire?
1796 ...	5 ...	W. Herbert	9 0 0 ...	R. Farmer.
1813 ...	170 ...	S. Alchorne (i. 2)*	78 15 0 ...	Duke of Devonshire.
a 1814 ...	542 ...	J. Townley (i. 4)	63 0 0 ...	Ditto.
a 1815 ...	264 ...	Devonshire duplicate (i. 6)	8 12 0 ...	C. Hutton.
1822 ...	662 ...	Geo. Allan (i.)	5 7 6 ...	Triphook.
a 1859 ...	529 ...	Dawson Turner (i. 6)	28 0 0 ...	T. Bateman.

* This was in reality a duplicate from the library of Earl Spencer, being one of the few books he retained when he purchased the Alchorne collection.

NO. 72.—HORÆ, A FRAGMENT OF. *Third Edition. Octavo.*
Sine ullâ notâ (1490?)

COLLATION.—Twelve leaves of this edition, consisting of sigs. **d j**, **d ij**, **d iij**, **d iiij**, and the 8 leaves of **m**, are all that remain.

TYPOGRAPHICAL PARTICULARS.—The Type is all No. 5. The lines, of which there are 17 to the page, are fully spaced out, and measure $2\frac{1}{8}$ inches in length. Large full-faced capital letters are frequently used, and in sig. **d**, are printed in red ink; but not so in sig. **m**. Wood-cut initials, as well as small illustrations, very similar to those found in "Speculum vite Christi," are used. One design is similar in treatment to the large wood-cut which has been added as a frontispiece to the "Directorium Sacerdotum" in the British Museum, and already described at page 193 *ante*.

As a specimen of the work the page of sig. **d j** recto is represented at Plate XLVIII.

REMARKS.—This is the third edition of the "Horæ" we have had to notice, although unfortunately we cannot point to a perfect copy anywhere. The present fragments, unlike those of the previous editions, which are evidently of early workmanship, show very plain signs, from their general appearance, and especially from the fact of the red ink being printed in separately, that they were among the latest productions of Caxton's Press. They came out probably after Caxton had resigned all the management of the practical part to his successor, Wynken de Worde.

These unique leaves were presented by Mr. Maskell, in 1858, to the British Museum (C. 35. a). Measurement, $5\frac{1}{2} \times 4$ inches.

No. 73.—SERVITIUM DE TRANSFIGURATIONE JHESU CHRISTI. *Quarto.*
Caxton me fieri fecit. Without Place or Date. (1491 ?)

COLLATION.—Sig. **a** consists of a sheet folded in quarto, having a half-sheet inside, the 1st recto of the sheet is unsigned, but upon the 1st recto of the half-sheet, which is the 3rd recto in the book, is the sig. **a ij**. Sig. **b** is a whole sheet, signed only on the 1st recto, **b j**. There are altogether 10 leaves and no blanks.

TYPGRAPHICAL PARTICULARS.—There is no title-page. The Type is No. 5 only. The lines are spaced to an even length, and measure $3\frac{1}{8}$ inches. 24 lines to a full page. Without folios or catchwords. One small wood-cut of the transfiguration on the 1st recto. The initial letter in wood, with many rubrics, are printed in red, not as noticed in "Quatre derennieres choses," by the same pull of the press, but by a separate operation.

The Text begins on an unsigned leaf, in red ink,

¶ Octauo Jdo Augusti fiat serui' / de tñfigu

The Text ends on sig. **b 4 verso**,

sci des. Per oia sc'l'a seculorū amen

¶ Caxton me fieri fecit /

A facsimile of this, and of the entire 1st page, is given in Plate XLIX.

REMARKS.—This little tract has considerable interest for the Bibliographer, for although Caxton had already printed several Service Books before this was undertaken, such as the two (if not three) editions of the "Hore" (pages 42 and 104 *ante*), the Psalter with Service for the Dead (page 105 *ante*) and the "Servitium de Visitatione" (page 139 *ante*), not to mention the Service Books for the Priests, such as "The Festial" and the three editions of "Directorium," yet this can certainly claim a unique distinction in two particulars, for it is the only *perfect* Service Book in the types of Caxton, and it is the only one known to have his imprint.

The observations concerning the printing of the "Hore," last noticed, might be repeated here. This also has every appearance of being a very late issue. No other book from the same press was signed in a similar way. The first sheet was evidently, like sig. **b**, printed 4 pages at once, in which case it would be only necessary to sign the *first* page, so as to show the binder how to fold it. As in the first sheet the red ink title and the wood-cut would answer that purpose we find no signature at all; but the first page of the half-sheet, which is the *third* leaf in the tract, is signed **a ij**. This is very systematic, and according to the same plan the second sheet is signed **b j** on the first recto only; but it is an advance in the Art, beyond the usual practice of Caxton.

This service is one of the numerous additions made to the "Church Calendar" in the 15th Century, and, being newly ordained by the Church, would not be found in the old manuscript "Service Books." To supply this deficiency it was, therefore, printed separately.

The only EXISTING COPY was purchased many years ago in a volume of Theological Tracts, by Joshua Wilson, Esq., of Tunbridge Wells. When in 1831 Mr. Wilson presented a large portion of his collection to the Congregational Library, Blomfield Street, London, this volume was among the number. Here it was first noticed, in 1860, as containing a Caxton, by Mr. Cowper, who sent an account of the volume to *Notes and Queries*. It was determined shortly after to dispose of it, and in July, 1862, it came under the hammer of Mr. Puttick, when it fetched the high price of £200, and added another curiosity to the Caxtonian treasures of the British Museum. The volume is in its original binding, somewhat dilapidated, of oak boards covered with stamped leather, and contains, besides the tract by Caxton, the following:—

"Festum dulcissimi nominis iesu fiat septimo idus Augusti." "Per me Ricardum Pinson." 4to. *Sine anno*.

"Augustinus de virtute Psalmorum." 4to. *Sine anno*.

"Albertus magnus de virtutibus anime." 4to. G. Leeu, 1479.

"Johann. Nider de morali lepra." 4to. Per Joh. de Westfalia. *Sine anno*.

Of these the Pynson only has any interest, being *unique*. The service is for the day following that printed by Caxton, although of course quite unconnected with it. Pynson's first dated book is the "Dives et Pauper," printed July 5th, 1493; and, according to Ames, this was also the year in which Letters of Naturalisation were granted him, before which he could not become a Trader.

On a parchment fly-leaf at the beginning of the volume is the Autograph, "Geo. Oldham ex Dono Sam Grice, A^o. 1721." Measurement $8\frac{1}{2} \times 5\frac{1}{4}$ inches.

PLATE I.

Facsimile.

THE FAYTS OF ARMS.

[British Museum. Gr. 10516.]

Sig. A j, recto.

ENEYDOS.

[British Museum. Gr. 9720.]

The Colophon.

STATUTES.

[British Museum. Gr. 6000.]

Sig. c 8, verso.

Here begynneth the booke of fayttes of armes & of Chyual-
rye/ And the first chapptre is the prologue/in. Whiche ppy-
sone of ppe excuseth hir self to haue dar enterpryse to speke
of so hie matere as is conteyned in this sayd booke

¶ Capitulum primum

By cause that hardynes is so moche necessarye to
enterpryse hie thynges/ Whiche without that
shold neu be enterpryses That same is couenable
to me at this present werke to put it forth wi-
thout other thyng/ Seen the lytylhed of my per-
sone/Whiche I knowe not digne ne worthy to treate of so

HERE fynnyssheth the booke yf Eneydos/compyled by Vir-
gyle/Whiche hathe be translated oute of latyne in to frenshe/
And oute of frenshe reduced in to Englysshe by me Wyllym
Caxton/ the xxij. daye of Juny. the yere of our lord. M. iiii.
C lxxxv. The fythe yere of the Regne of kynge Henry
the seuenth

¶ Openst Booke.

Item it was shewed by a peticion put to the kyng our
sayd souereyn lord in the sayd parliament by his subgettes
& parisshe of the parisshe of saynt Septhes & saynt Gre-
gories in london nygh adioynauit vnto the cathedrall chir-
che of Poole/ that it was soo that grete concourse of pe-
ple as well of hys roiall persone/as of othe grete lordes and
astates wyth other his true subgettes osten tymes was
had vnto the sayd cathedrall churche/and for the most par-
te thorough oute the parisshe afore sayd/ the whiche osten ty-
mes ben grete ennoped & inuenemed by corrupt ciues enge-
dred in the sayd parisshe by occasion of bloode & other fol-
ler thynges. by occasion of the slaughter of bestes & scaloin-
ge of wyne/had & doone in the bocherie/of saynt Nicholas
fleshamels /whos corrupecon by violence/ of Bockene and

āni dñi	Episcopus Littere doctales Aur9 numer9 March	Anni dñi	Episcopus Littere doctales Aur9 numer9 March	Anni dñi	Episcopus Littere doctales Aur9 numer9 March
1489	d 8 19	1424	c 8 4 21	1449	g 2 26
1480	e 9 11	1424	a 6 16	1450	f 3 14
1491	B 10 3	1426	g 1 1	1461	e 4 61
1492	a 11 22	1428	f 8 21	1462	d 4 29
1493	f 12 1	1428	e 9 12	1463	c 6 11
1494	e 13 30	1429	c 10 28	1464	B 1 2
1494	d 14 19	1430	B 11 11	1464	g 8 22
1496	c 8 14 3	1431	a 12 19	1466	f 9 24
1491	a 16 26	1432	g f 13 31	1461	e 10 30
1498	g 11 14	1433	e 14 13	1468	d c 11 13
1499	f 18 31	1434	d 14 4	1469	B 12 10
1400	e d 19 19	1434	c 16 28	1410	a 13 26

Cū fuerint xñj/dominice, & lra dominicalis/E. quere istam
Rubricam post Deus omnium, & ibi inuenies qd missa do
minicalis debet cantari in festis in lra

Impressum est hoc directoriū cū defensorio eiusdem pre
Willelmū Cayton apud Westmonasteriū prope London/

¶ Quia vero in hoc ope nō scribitur aliqua regula nisi sit de
ra sed3 ordiale sarū & bene ventilata/ac peritor3 virorū testi
monio ac sigillis confirmata. Ideo pñs opusculū vocatur/
Credo michi/Nam qui predictas regulas memoriter tenet
vix poterit errare: in seruicio diuino Deo Gracias

¶ Cayton me fieri fecit.

CLASS LI

Facsimile.

RECTORIUM SACERDOTUM.

[Bodleian.]

2nd Version 2nd Edition.

The upper half of the 8th recto.

DITTO.

From Sig. r 8. recto.

DITTO.

The 6 last lines.

PLATE III.

Facsimile.

THE ART AND CRAFT TO KNOW WELL TO DIE

[British Museum. C. 11. c. 8.]

The 5 last lines and Colophon.

THE CHASTISING OF GOD'S CHILDREN.

[British Museum. C. 10. b. 2^o.]

The Title-page. A j. recto.

DITTO.

The upper part of A j. verso.

of deeth. ¶ But allwayes for to come to the effecte of these prayers/ is alle necessarie the dysposicion of hym that prayeth/ lyke as it hath be sayd here to fore/ And therfor to euery persone that wel and surely wyl depe. is of necessitye that he lerne to depe/ or the deeth come and preuente hym.

Thus endeth the trapyte abridged of the arte to lerne well to depe/ translated oute of frenshe in to englysshe. by Willm Cayton the xv. day of Juny/ the yere of our lord a M iij Cxxxv.

B iij

¶ The prouffitable boke for manies soule/ And right comfortable to the body/ and specially in aduersitee & tribulacion/ whiche boke is called The Chastysing of goddes Chylde

IN drede of almighty god Relygious suter a short pistle I sende you of the mater of temptacions/ whiche ysse as methynketh maye reasonably be clerped The Chastysing of Goddes Chylde. Of this mater ye haue desy

The causes considered; and many other skilfully. I may drede to write of this chastysing. But askyng helpe of god almyghty / by whose might the asse had speche to the prophete Balaam after your desire as ferforth as I dare or knowe of scrptures/ I wyl shewe you in specy

In this treatise that is clyped Go
uernayle of helthe: What is to
be sayd wyth crystis helpe of so:
me thynges that lonngen to bodi
ly helthe/hadde and to be kept or
to bodily helthe .lost and to be recuerd/ and
is departed in viij. chappitres/that is to saye
In the fyrste chapytre of the profyte of goode
Gouernayle of helth/In the ij. chapytre what
is first on morow to be don/In the iij. chapytre
of bodily exersyce/ that is to saye. & synce &
his profyte/ In the fourth chapytre of spces
of exersyce/In the fyfthe chapytre how ama
sholde haue hym in mete.in etyng his metes:
In the vi. chapytre how a man shold haue hym
in drynkynge of his drynkes/In the viij. chap
pytre what sholde be done after mete/In the viij
chapytre of the noyse of euyl governaunce

If neddyth hym that woll haue longe
lyff to knowe the crafter of holsome go:
uernayle. And so for to kepe continually the
helthe of his body/ for els he maye not com to
Q i.

PLATE LIII.

Facsimile.

THE GOUVERNAL OF HEALTH.

[Ham House.]

The first page.

PLATE I.IV.

Facsimile.

BLANCHARDIN AND EGLANTINE.

[British Museum. Harl. MS. 59. 9, fol. 3 b.]

Portion of Sig. I. ii, recto.

THE FOUR SONS OF AYMON.

[Athorp.]

The 6 last lines.

he hadde the reuel and the Joye that was made wyth in the
cyte that gaff a cause to reuelde his fowles and heu for
tune ouer many folke/ The same tyme that Almodes the
kyng was in such heynesse Blanchardyn cam saylyng
vpon þe see sore despyng for to come in tyme that he myght
fynde his enemyes the tyraunt Almodes whiche he fonde
as ye shal vnderstande by the history whiche is folowynge/
¶ Here folowde the l. chapter whiche sheweth how blan-
chardyn arriued in to the haven of cassydoune. before whi-
che towne he fonde Almodes the kyng :

Wel ye haue herd here afore how blāchardyn & the kyng
of frysle his fader departed from Courmaday wyth a
grett exercepte of men of armes for to come towarde Cassy-
doune for rescue his felawe Sadoune/ they exployted soo
long and made suche a dyligence thurgh helpe of god and
of goode wynde. that they arriued alle hole & soude wythin
the sayd haven of Cassydoune /

Whan they were arriued they cast their ankers and had
horses out of the shippes / they descended a lande & mounted
on horsbacke. Blanchardyn looked towarde the cyte before
the whiche he receyned cloeth the tentes & the nauillones

We praye lordes thenne that this present booke shall re-
ceiue of here. We shall praye god & the glorious saynte
Bernarde the martyr/ that he gyue vs grace to perseuer/ and
continue our lyf in good vertues. by the whiche we may ha-
ue at our endynge the lyf that euer shall laste /

AMEN

Of whiche the first conteyneth xx. chapitres & viij. figures/
 res/ The seconde partie xxiiij. chapitres/ & ix figures/ And
 the thirde conteyneth xxiiij. chapitres. and 8 figures/ whi-
 che was engrossed & in all poyntes ordeyned by chapitres
 and figures in frenshe in the toune of Brugge the yere of
 thyn carnacion of our lord. M. CCC. lxxij. in the mo-
 neth of Juny. And empyres by me right knable & of lytil
 comynge to translate & brynge it in our maternal tonge y
 second day of the moneth of Januer the yere of our sayde
 lord. M. cccc. lxxx/ in thabbar of Westmestre by London/
 humbly requyring all them that shal fynde faulte. to cor-
 recte & amende where as they shal ony fynde/ And of such

Wherfor god made and created the world/
 Capitule. ij.



God made and cre-
 ated al the world
 of his onli wille by cau-
 se that he myght haue so
 me thyng that myght
 be suche as myght deser-
 ue of his wele and good-
 nes yf it were not in
 his defaulte/ And ther-
 fore he establisshid this
 world. Nothyng for y
 he shold be the better/ ne
 y he had ony nede/ But
 he dyde it for charytee &
 by his grette desonapete/

PLATE LV.

Facsimile.

THE MIRROUR OF THE WORLD.

2nd Edition.

W. Tite, Esq.

A portion of the Prologue.

DITTO.

The beginning of Chap. ii.

PLATE LVI.

Facsimile.

THE MIRROR OF THE WORLD.

2nd Edition.

W. Tite, Esq.

The First Science—Grammar.

DITTO.

The Fourth Science—Arithmetic.



Spheerly alle other sciences in especial ben of lytel recomme:



the vii sciences parfegghely ne wel and entierly be knowen
Wherefore it is expedient that it be wel knowen & conne

The four
th sciēce
is called ar:
metrique this
sciēce cometh
after rithor:
que / & is sette
in the myddle
of the vii sci:
ences / And
without he
may none of

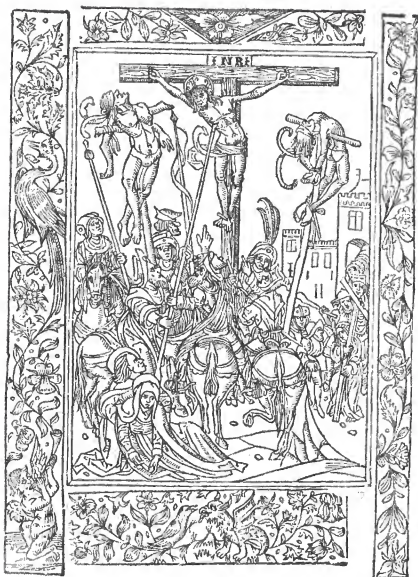
PLATE LVII.

Facsimile.

THE FIFTEEN OES.

[British Museum. C. 95. c.]

The Frontispiece.



A
LIST OF BOOKS PRINTED
IN
TYPE No. 6.

No. 74.—THE FAYTS OF ARMS AND OF CHIVALRY. *Folio*. "Per Caxton."
Without Place. Printed the 14th day of July, the fourth year
of the reign of Edward IV, or 1489.

COLLATION.—Two unsigned leaves of table; **A B C D E F G H I K L M**
N O P Q R all 4ⁿ; **S** a 3ⁿ, with the last leaf blank. In all 144 leaves, of
which 1 is blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The whole book is in one
Type only, No. 6. The lines, which are fully spaced out, measure 4½ inches, and there
are 31 to a full page. Without folios or catchwords. Wood-cut initial letters.

The Text begins, with a 3-line initial,

Here begynneth the table of the rubryshys of the
boke of the fayt of armes and of Chynualte whiche
sayd boke is departyd in to foure partys/

¶ The fyrst partye deuyseth the manere that kynge and
prynces oughten to holde in the sayntes of theire werres and
bataylles after thordre of bokes/dictes/and examples of the
moft preu & noble conquerours of the world/And how &
what maner sayntes ought best to be chosen & the maners
that they ought to kepe and holde in theire offices of armes

This table occupies 3 full pages, and finishes thus at the foot of the 2nd recto,

¶ Item the ordre & manere that the captain ought to holde
whan the fortune of the batayll is agens hym Cap^o xxviii

¶ Item a recapitulacyon shortly of some thyngis of the
ordres aboue sayd

Explicit /

The verso is blank, but in every copy shows a considerable set off from the *first*
page of the table. The two inner pages in a similar manner show a set off one upon the
other, proving that the sheets were folded and placed one upon the other while the ink
was still wet.

The work commences on sig. **A j** recto,

Here begynneth the booke of sayntes of armes & of Chynual-
te/And the first chapytre is the prologue/in whiche xprys-
tyn of pple exculseth hir self to haue dar enterpryse to speke
of so hye matere as is conteyned in this sayd booke

¶ Capitulum primum

(Initial **B**) **B**y cause that hardynes is so moche necessarye to
enterpryse hys thynges / whiche without that

The work ends on the 5th recto of sig. *S*, and is followed, on the same page, by Caxton's epilogue. The first few lines of the page are as follows:—

of the foure element^s it shuld be taken for the lasse noble /
of thes^e seuen colours are dyfferenced all manere of armes
penoncelles and baners by dyuerse deuyces taken by hault-
nesse fro the tyme ryght aunyent /

¶ Explicit

¶ Thus endeth this boke whiche rymme of pple made ⁊ dre
we out of the boke named vegecius de re militari ⁊ out of

The Text ends on the verso of the same leaf,

remayne alleway byctorous / And dayly encrease fro ver-
tu to vertue ⁊ fro better to better to his laude ⁊ honour in this
present lpf / that after thys short ⁊ transitorpe lpf / he may at-
teyne to euerlastyng lpf in heuen / Whiche god graunte to
hym and to alle hys lpege peple A.M.C.N. /

Per Caxton

The whole of this epilogue is printed in Vol. I, page 186.

MANUSCRIPTS.—*Royal* 15 E. vi; the original French Text of Christine de Pisan, beginning "Cy commence la table des Rubriques du linre des fais darmes et de cheualerie." It agrees very accurately with Caxton's English version, and has the introductory chapter, in which Christine excuses herself, and explains her reasons for writing a work on chivalry. This manuscript is also interesting, from having been written for the celebrated John Talbot, Earl of Shrewsbury, who died in 1453, and by whom it was presented to Queen Margaret. A still greater degree of interest would invest the volume if we suppose it to be the identical manuscript from which Caxton made his translation. This is certainly not improbable, as the original from the Royal Library was entrusted to our Printer, for the purpose of translation and printing, by King Henry VII, of England, as we learn from the prologue:—"which book, being in French, was delivered to me, William Caxton, by the most christian king, my natural sovereign lord, King Henry VII, in his Palace of Westminster, and desired me to translate this said book, and to put it in print." *Royal* 19 B. xviii (sec. xv), is another copy of the same version, but unfinished. M. Paris describes three copies in the Imperial Library, Paris, 7076, 7087, 7425.

REMARKS.—Many French Bibliographers (*Les Msc. Franç.* t. v, page 94), ascribe the composition of "Faits d'Armes et de Chevalerie," to Jean le Meun, so well known from his connection with "Le Roman de le Rose." The sole reason for this appears to have

been the fact that Jean le Meun, translated into French the celebrated work of Vegetius "De re militari," written in 1284, a work often quoted in the "Faits d'Armes;" but since the writings of Christine have become better known, no one has ventured to claim for the 13th, a work containing references and facts applicable only to the 15th Century. That a book on the "Rules of War" should in any age have been written by a woman, is sufficiently improbable to require a critical examination, and, therefore, as the claims of Christine to the authorship of "Les Faits d'Armes," are still denied by some writers, it may not be inappropriate to state both sides of the argument.

Among the manuscripts in the British Museum, is one entitled "The Boke of Noblesse" (*Royal* 18, B. xxii). This, for the first time, was printed in 1860, for the members of the Roxburghe Club. The Author is entirely unknown, and the only reason for mentioning this at all is, that the name of Christine frequently appears in its pages, as an authority upon military matters, but is always referred to as "Dame Cristyn in hir booke of Tree of Batailes," or some military phrase. But "L'Arbre des Batailles" is the well-known compilation of Honore Bonet, of which copies may be seen in *Royal* 20 C. viii, and *Addit.* 22768. Now, what is the natural conclusion from this erroneous ascription? Evidently that the unknown Writer of the "Book of Noblesse," quoting probably from a copy of "L'Arbre des Batailles," which had neither prologue nor epilogue; and having in his mind the great fame of Christine as the Writer of a book on a similar subject, made the not unpardonable mistake of misquoting the Author's name, and attributing to Christine, the Compiler of "Les Faits d'Armes," all the quotations drawn from Bonet's "L'Arbre de Batailles." Not so, argues Mr. John Gough Nichols, in his interesting preface to the Roxburghe impression. "Christina de Pisan," he urges, "was a Poetess; and it is not likely that she had more to do with the "Faits d'Armes" than the "dame Christine" of "The Book of Noblesse," had with the "Arbre des Batailles." In support of this opinion, is quoted, a marginal note in "The Boke of Noblesse," in an old hand-writing, but more modern than the original manuscript, to the following effect:—

"L'Arbre des Batailles compose par Honore Bonet Prieur de Sallon en Prouvence."

"Note y^t in some Authors this Booke is termed Dame Christine of y^e tree of Battayles, not that she made yt; But because she was a notable Benefactour to Learned men and perchanse to y^e autor of this Booke And therefore diverse of them sette furthe their Bookes under her name."

The Author of this note was evidently unacquainted with the particulars of the life, or the character of the writings, of Christine—the "virilis femina" of her eminent contemporary, Gerson—and "La grant sagesse" of her Editor, Jean Marot. The assertion that Authors set forth their books under her name, is unsupported by a single known instance; while her early tuition, political life, and numerous writings, would both enable and incline her to compose such a work.

Christine was no common Poetess whose strength was in the prettiness of her amatory verses. The short account of her, already given (see *ante* page 47), will show the energetic and comprehensive character of her mind. Educated by her father in the whole course of literature at that time in vogue, she had, while yet young, made herself mistress of the Latin language, and stored her mind by the perusal of the most celebrated writings, as well Pagan as Christian. Living in the midst of wars, and preparations for war, many of her acknowledged writings teem with warlike allusions. In politics her opinion had great weight; she was consulted by the highest nobles of France; and many years of her life were spent in the endeavour to raise the political and moral tone of the country. The celebrated Jean le Meun found in her no weak opponent, and the equally celebrated Chancellor Gerson, a most potent ally.

Should any doubt remain as to the capability of Christine to compile such a work as "Faits d'Armes," the Reader is requested to peruse the preface, which although suppressed in the printed edition of Verard, 1488, is found in numerous manuscripts written during the life of Christine herself. In this, as translated by Caxton (see Vol. I, page 186), we read; that because men of Arms are not Clerks, nor instructed in the science of language, she had assembled and gathered together divers books to produce her work "Faits d'Armes;" "And," as she says, "because this is a thing not accustomed, and out of usage for women, who commonly spin and occupy themselves in household matters, therefore I supplicate all in the high and noble office of chivalry, in memory of their lady Minerva, who, although a Goddess, was inventress of iron and steel harness, that they will not take it for evil if I, a woman, treat of a like matter." Then follows an appeal to Minerva, who, being born in "Puyllé," was "somewhat consonant in the nation; for," adds Christine, "I am, as thou wert, a woman Italian."

If this be not the writing of Christine herself, it must be one of the most remarkable forgeries on record.

EXISTING COPIES.

1. BRITISH MUSEUM. *General Library* (C. 21. d).—*Perfect*, and clean, with the blank leaf at the end. Measurement, $9\frac{1}{8} \times 6\frac{5}{8}$ inches. Autograph, "Lumley."
2. THE SAME. *King's Library* (C. 10. b. 11).—*Imperfect*, wanting the 1st leaf, which is supplied in facsimile. Clean. Measurement, $10 \times 7\frac{1}{2}$ inches.
3. THE SAME. *Grenville* (10546).—*Perfect*, and in beautiful condition. Measurement, $10\frac{1}{4} \times 7\frac{1}{4}$ inches. From the library of Earl Ferrers, at Chartley.
4. CAMBRIDGE. *Public Library* (AB. 10. 27).—*Perfect*, and in excellent preservation. Bound with 4 books by the same Printer. Manuscript on last leaf "R. Johnson, p^m iij. viij^d 1510." Measurement, $11 \times 7\frac{1}{2}$ inches. From Bishop Moore's collection.

5. CAMBRIDGE. *Pepysian Library*.—*Imperfect*, wanting the 2nd leaf. In fair state. Measurement, 10×6 inches. Bound up with a 15th-Century manuscript of the same work. The description in Dibdin's *Bib. Dec.*, vol. iii, page 276 is "quite perfect."

6. OXFORD. *Bodleian*.—*Perfect*, and clean. Old binding of limp parchment. On each cover in gilt letters is "JOHN: WARREN." Measurement, $10\frac{1}{2} \times 7$ inches. Autograph, "Iste liber p'tinet ad Tho: Lovelace Et eiusq: Amicorum."

7. THE SAME. Another copy.—*Perfect*, but much stained. Measurement, $10\frac{1}{2} \times 7\frac{1}{2}$ inches. Book-plate of F. Douce.

8. THE SAME. *Queen's College*.—*Perfect*, and in excellent condition, with final blank. Measurement, $10\frac{3}{4} \times 7\frac{1}{2}$ inches.

9. SION COLLEGE, *London*.—*Imperfect*, wanting the first 2 leaves, **f** 8 and **f** 5: sig. **f** is injured by fire. Much stained and scribbled over. In the original binding. The "Berkeley" book label. Measurement, $11 \times 7\frac{1}{2}$ inches.

10. YORK. *Cathedral Library*.—*Imperfect*, wanting all after sig. **f** j. Much stained. Measurement, $10\frac{1}{4} \times 7$ inches.

11. HER MAJESTY THE QUEEN. *Windsor Castle*.—*Imperfect*, wanting all sig. **f**. In fair condition. Measurement, $10\frac{1}{2} \times 7$ inches.

12. DUKE OF DEVONSHIRE.—Slightly *imperfect*, a few lines of the last leaf, which is mounted, being supplied in facsimile. Measurement, $10\frac{1}{2} \times 7\frac{1}{4}$ inches. From the Roxburghe sale.

13. EARL OF JERSEY.—*Imperfect*, wanting all after sig. **f** j. In good condition. Measurement, $10\frac{1}{4} \times 7\frac{1}{2}$ inches.

14. EARL SPENCER.—*Perfect*, and in excellent preservation. Measurement, $10\frac{5}{8} \times 7\frac{1}{4}$ inches.

15. BERIAH BOTFIELD, ESQ.—*Perfect*, but much washed. Measurement, $10\frac{1}{8} \times 7\frac{7}{8}$ inches. In manuscript, "£42." Formerly in P. A. Hanrott's library.

16. REV. THOMAS CORSER.—*Perfect*; sig. **p** 7 is transposed and follows **p** ij. In good state. Measurement, $10 \times 6\frac{3}{4}$ inches.

17. J. HOLFORD, ESQ.—*Perfect*, and in good condition. Measurement, $10\frac{1}{2} \times 7\frac{1}{2}$ inches.

18. H. HUTH, ESQ.—*Perfect*, with the final blank leaf, but mended and washed throughout. Purchased by M. Libri, in very poor condition, from the celebrated singer, Mario. Measurement, $10\frac{3}{4} \times 7\frac{1}{4}$ inches.

19. ——— M. Solar's copy, from the sale of John Harward, Esq., of Stourbridge. *Imperfect*, wanting the first 2 leaves, sigs. **f** iiij and 5, and **f** j. In very poor state, and much washed. Measurement, $10\frac{1}{8} \times 7$ inches. At M. Solar's sale, at Paris, in 1860, it was purchased by a London Bookseller, but, being found more deficient than described in the catalogue, was returned, and re-sold to M. Techener.

20. W. TITE, Esq.—*Imperfect*, wanting the first 2 leaves, which are supplied in facsimile. In good condition. Measurement, $10\frac{1}{2} \times 7\frac{1}{4}$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1731 ...	552 ...	Thomas Jett	— ...	—
1743 ...	III. 4010 ...	R. Harley	— ...	Osborne, Bookseller.
— ...	V. 1750 ...	Ditto	— ...	Ditto.
1756 ...	2017 ...	Bryan Fairfax	1 11 6 ...	Francis Child.
1756 ...	395 ...	R. Rawlinson	0 11 0 ...	—
1773 ...	2481 ...	J. West	3 10 0 ...	Gulston.
a 1776 ...	1221 ...	J. Ratcliffe	6 0 0 ...	T. Allen.
1785 ...	2140 ...	Anonymous	5 7 6 ...	S. Alchorne.
1789 ...	905 ...	E. Jacob	5 5 0 ...	Chapman.
a 1795 ...	600 ...	T. Allen (i)	5 5 0 ...	Egerton.
1812 ...	6348 ...	Duke of Roxburghe	336 0 0 ...	Duke of Devonshire
1813 ...	171 ...	S. Alchorne (i. 2)	60 18 0 ...	—
b 1814 ...	650 ...	J. Townley (i. 2)	136 10 0 ...	Marquis of Blandford
1814 ...	1537 ...	Anonymous	189 0 0 ...	W.
1818 ...	—	Saunders	52 10 0 ...	—
b 1819 ...	1569 ...	Marquis of Blandford (i. 2)	44 2 0 ...	G. W. Taylor.
c 1821 ...	546 ...	Anonymous (i. 4)	7 7 0 ...	R. Heber.
b 1823 ...	II. 602 ...	G. W. Taylor	34 13 0 ...	T. Jolley.
1826 ...	791 ...	J. Inglis	39 18 0 ...	—
1829 ...	3113 ...	G. Hibbert	37 16 0 ...	P. A. Hanrott.
d 1831 ...	446 ...	Ch. Meigh (<i>The Marlborough copy</i>)	23 0 0 ...	J. Wilks.
1833 ...	I. 2497 ...	P. A. Hanrott	30 9 0 ...	—
c 1834 ...	IV. 1230 ...	R. Heber (i. 4)	13 13 0 ...	J. H. S. Pigott.
1836 ...	IX. 684 ...	Ditto	43 0 0 ...	—
b 1844 ...	II. 1633 ...	T. Jolley	79 0 0 ...	Langley.
d 1847 ...	694 ...	R. Wilks	54 0 0 ...	Rev C. H. Crauford
e 1847 ...	67 ...	J. H. S. Pigott	30 0 0 ...	Rodd, Bookseller.
c 1849 ...	475 ...	Rodd, Bookseller	43 0 0 ...	Lilly, Bookseller.
d 1854 ...	190 ...	Rev. C. H. Crauford (i. 2)	77 0 0 ...	W. Tite.
c 1854 ...	472 ...	Pickering, Bookseller	10 5 0 ...	Lilly, Bookseller.
c 1858 ...	498 ...	J. Harward (i. 5)	32 0 0 ...	M. Solar.
c 1860 ...	2948 ...	M. Solar (<i>of Paris</i>) (i. 5)	— ...	M. Techenner.
1862 ...	137 ...	M. Libri	255 0 0 ...	H. Huth.

No. 75.—STATUTES OF HENRY VII. *Folio. Sine ullâ notâ.* (1489?)

COLLATION.—a b c d are 4^{as}, with the 1st leaf of a blank; e a 5^a, with the last blank. Total 42 leaves, of which 2 are blank.

Note.—The signature is omitted on a ij. The 3rd and 5th leaves of e are erroneously signed b iij and d b.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type is all No. 6. The lines, which are spaced to an even length, measure $4\frac{1}{2}$ inches, and there are 31 to a full page. Without folios or catchwords. Only one 2-line wood-cut initial is used. For a facsimile portion of a page, see Plate L.

After a blank leaf, the work commences on the 2nd recto of sig. a.

The Text begins thus:

¶ The kyng our souereyn lorde henry the seuenth after the conquest by the grace of god kyng of Englonde ⁊ of Fraunce and lorde of Irlande at his parlyamēt holden at westmynster the seuenth daye of Nouembre in the first yere of his reigne / To thounour of god ⁊ holy chirche / and for the comen profyte of the royaume / bi thassent of the lordes spirituall ⁊ temporell / and the comens in the sayd parlyamēt assēbled / and by auctorite of the sayd parlyamente hath do to be made certein statutes ⁊ ordenaunces in maner ⁊ fourme following /

The Text ends on sig. c 9 verso, the whole page being as follows:—

after the maner vse and fourme . that synes haue ben leuied afore the makynge of this acte . be of like force effecte ⁊ auctorite / as synes soo leuied be or were afore the makynge / of this acte . this act or any other acte . in this said parlyament made or to be made . notwithstanding . And that euery person be at his liberte . to leuie any synce . hereafter / after his plesure / Wherby he wylle after the fourme conteyned ⁊ ordeined in and by this acte / or after the maner ⁊ fourme afore tyme vsed /

REMARKS.—This is the earliest known volume of printed Statutes, and is further remarkable as being in English. It contains some very curious and interesting legislation on political, trade, and domestic matters, of which some idea may be formed from the following heads.

In the first year of Henry VII:—

- ¶ Fermedowne (*i. e.* concerning the tenure of lands)—(sig. a ij recto).
- ¶ Aynste strangers made deynzens to paye custome / mes / &c (a ij verso).
- ¶ Noo protectyon be allowed in any court at Calays / (a iij recto).
- ¶ Correcyns of prestes for Incontynence . (a iij verso).
- ¶ Aynste Tanners and Cordyners (a iij verso).
- ¶ Felde (Rebels in the field)—(a 5 recto).
- ¶ Aynste Hunters / (a 6 recto).
- ¶ For reperacons of the Nauce (a 7 recto).
- ¶ Sylke werke (a 7 verso).
- ¶ Reuocacion of Kyng Richardis acte aynste Italiens / (a 8 recto).

In the third year of Henry VII:—

- ¶ Yeuyng of lyuerey / &c (b ij verso).
- ¶ Takyng of maydens / wedowes & wyues | ayenste theyr wylle is made felonye / (b iiij recto).
- ¶ Letyng to bayle of p'sones arrested for light suspecyon (b iiij verso).
- ¶ Dedes of gyftes of goodes to those of the maker | of suche gyfte be voyde / (b 5 verso).
- ¶ Drye exchaunge (b 5 verso).
- ¶ Exchange and rechaunge (b 6 verso).
- ¶ Concerning customers (i. e. the Collectors of Customs)—(b 6 verso).
- ¶ Employment (all money paid to foreigners to be sent here)—(b 8 verso).
- ¶ Ayenst thordynaice of london of goyng to feyrs / (c j verso).
- ¶ Damage given in a writ of errour (c ij recto).
- ¶ Clothes to be carried ouer the see . be barbed rowed and | shorne excepto &c (c ij verso).
- ¶ Reteyndour (c iiij recto).
- ¶ Felonye (c iiij verso).
- ¶ Exspiratur (c 5 verso).

In the fourth year of Henry VII:—

- ¶ For comyssyons of Sewers (c 6 recto).
- ¶ Fynours (Refiners of gold)—(c 7 recto).
- ¶ Ayenst Bochers (c 8 verso).
- ¶ Protections for passers in to bretayn (d j verso).
- ¶ Annullyng of lettres patentes made to any spirituell | persone to be quytte for paymente of dysmes or for gale- | ryng of the same . (d ij verso).
- ¶ Adnullyng of lettres patentes of any offyce | in the forest of Jnglewode . (d iiij recto).
- ¶ That all lettres patentes made to | yomen of the corone . and grones of the kyngis chambre / for lacke of their attendaunce . be voyd / (d iiij verso).
- ¶ Price of hattes and bonettes (d iiij recto).
- ¶ Of wyne & tolowso woode (d iiij verso).
- ¶ An acte vpon byeng of wolles (d 5 verso).
- ¶ Actus sup' p'elañ (d 6 verso).
- ¶ De p'elamaciō faciēda (d 6 verso).
- ¶ Ayenst theues (d 8 recto).
- ¶ Adnullyng of the seale of theridome of Marche (d 8 verso).
- ¶ For the Mayre of London (d 8 verso).
- ¶ The Jle de Wyght (an act for peopling it) (e j verso).
- ¶ Wardes (e ij recto).
- ¶ Forgerye & cōtrefeytyng of golde & siluer of other | londres suffred to renne in this reame is made treyson / (e ij recto).
- ¶ For keepyng vp of houses of husbondrye (e ij recto).
- ¶ Actions populers (e iiij recto).
- ¶ Item for kopyng of frye of fysshe of | the see in Orforde hauen / (e 5 verso).

EXISTING COPIES.

1. BRITISH MUSEUM. *Grenville Library* (6002).—*Perfect*, with a beautiful blank at the beginning. Very clean and free from notes. Purchased by Mr. Grenville, in 1843, from a Bookseller for £30, who discovered it in a volume of old Law Tracts, among which, also, was an unique Machlinia. Measurement, $10\frac{3}{4} \times 7\frac{5}{8}$ inches.
2. PARIS. *Imperial Library*.—*Perfect*.

3. INNER TEMPLE LIBRARY, *London*.—*Perfect*, and with both blanks in good preservation. Bound up with a Rouen edition of Littleton's "Tenores." Measurement, $11 \times 7\frac{3}{4}$ inches.

4. EARL SPENCER.—*Perfect*, slightly stained. Two leaves mended and several transposed. Measurement, $10\frac{3}{4} \times 7\frac{1}{2}$ inches. His Lordship obtained this copy from Mr. Triphook in a volume of old Tracts for £3 3s, but on verifying this as a Caxton made him a present of 50 guineas.

5. A. B. MIDDLETON, Esq.—*Imperfect*, wanting all after sig. *e j*. Slightly worm-eaten, and much cropped. Measurement, $8 \times 6\frac{1}{2}$ inches. A few years ago a well-known country Bookseller purchased a library from an old country mansion. Finding among the books a few worthless leaves, as he supposed, of an old legal MS., he put the price of 2s 6d upon them; for this sum they came into the possession of their present owner.

Besides the above there must be somewhere the few leaves from which Dibdin gave his account of the book, no perfect copy having been at that time discovered.


No copy appears to have come under the Auctioneer's hammer.

No. 76.—THE GOUVERNAL OF HEALTH.—THE MEDICINA STOMACHI.
Quarto. Sine ullâ notâ. (1489?)

COLLATION.—The "Gouernal," *A* and *B* 4^m; the "Medicina Stomachi," two unsigned leaves.

TYPOGRAPHICAL PARTICULARS.—Without title-page. Only one Type, No. 6, is used throughout. The lines, which are of an even length, and measure $2\frac{3}{4}$ inches, excepting *B* 7 verso, which has 24, have all 23 lines to a page. Wood-cut initials to chapters. Without folios or catchwords.

The Text begins on sig. *A j* recto,

 n this treatise that is cleped So
uernaple of helthe: What is to
be sayd wth crystis helpe of so-
me thynges that longen to bodi
ly helthe/hadde and to be kept or
to bodily helthe. lost and to be recovered/and
is departed in viij. chappitres/that is to saye
In the fyrste chappitre of the profytte of goode

The whole of this page is given at Plate LIII.

The "Gouernal" concludes on sig. B 8 verso,

to fodeyn beth : As they that longe tyme vfen
bete olde salted or betetp fshes or rawe flet
the/or they that slepe to lityl/or exercisen tomo
che after mete. or oute of mesure colde or hote ⁊
so of many other/trulp of fuche it may be sayd
But yf they leue of : they shall not alterte the
stroke of beth.

Following the "Gouernal" is the "Medicina Stomachi," occupying 2 leaves (4 pages), all in metre, and commencing with a 2-line f,

For helth of body couerte for colde thy hede
ete no rawe mete / take good hede hereto
Drynke holow wyne fede the on lyght brede
Wyth an appetyte . ryle from thy mete also

The Text ends,

Moderate fode gyucth to man his helthe
And all surtetes doth from hym renewe
And charyte to the soule is bew .
This recepte boughte is of no potpente
Of mapster antony ne of mapster hughe
To all indyfferent it is rycheft dyetarte

Explicit medicina stomachi :

MANUSCRIPTS.—Latin : *Sloane* 3149, 14th Century, agrees with Caxton generally, and ends "Explicit tractat⁹ Barthoei i suo breuiario de regie sanitat⁹," without the "Medicina." *Sloane* 1986, written after 1442, as appears from folio 199, agrees generally with Caxton. *Sloane* 3566, 15th Century, a small volume, $3\frac{3}{4} \times 2\frac{1}{2}$ inches, same text as before. English : *Sloane* 989, 15th Century, Caxton's text, but with the following colophon, "This lytel booke compiled a worthi clerke called John de Burdeux for a frende that he had." *Sloane* 3215, 15th Century, beautifully written, Caxton's text. *Harl.* 2390, 15th Century ; the text varies considerably from Caxton's, though in no way improved, but the sense is the same. To none of these is the "Medicina Stomachi" attached, manuscript copies of which, however, are very plentiful ; *vide Lansdowne* 699 ; *Harl.* 116, headed "The diatory made by the monk of Byry ;" *Harl.* 4011 ; and *Harl.* 2251.

REMARKS.—The "Gouernal" was originally written in Latin, and soon after translated into English ; but no trace of the Translator's name is left. The date of the original composition is unknown ; we can only gather from the non-existence of

manuscripts of a later date than the latter half of the 14th Century, that it was composed about that period.

The name of the Author or Compiler is doubtful. From *Sloane* 989 one would say that John de Burdeux wrote it for the good of a "frende," but *Sloane* 3149 attributes it to another Writer, "Explicit tractatus Bartholomei." John de Burdeux was the Author of several tracts on medicine, and flourished in the latter half of the 14th Century. Bartholomeus was rather a prolific Writer of the 14th and 15th Centuries, but the "Gouvernall" is not found among the works generally attributed to him. Whoever may have been the Author, the work possesses small claims to originality, being a compilation from the medical works of the Arabian and Greek Physicians, and quoting largely from the "Regimen Sanitatis Salernitanum." The "Medicina Stomachi" is contained in most collections of Lydgate's poetry, and in *Harl.* 116, is directly attributed to him.

Both tracts were reprinted by W. de Worde, *sine anno*, who repeats all the blunders of the 1st edition. These editions are equally rare, the only copy of the 2nd being in the Public Library, Cambridge. An annotated reprint of Caxton's text was issued privately by the Editor of this work, in 1858. On no other occasion does this interesting treatise, which was the earliest medical book printed in the English language, appear to have passed through the press.

The only EXISTING Copy is in the old library of the Earls of Dysart, at Ham House, Surrey. It is quite clean and free from manuscript disfigurements, except the first page, which is slightly stained. A book-plate, apparently with the initials J.M., intertwined, is inside the cover. Measurement, 8 × 5½ inches.

NO. 77.—THE HISTORY OF REYNARD THE FOX. *Second Edition. Folio.*
Sine ullâ notâ. (1489 ?)

COLLATION.—An unsigned sheet of introductory matter; sigs. a b c d e f g h are 4th; i is a 3^d. No blank leaves. In all 70 leaves.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type throughout is No. 6. The lines, which are fully spaced out, measure 5½ inches, and there are 31 (sometimes 32) to a page. Wood-cut initials are used. On the 1st recto is Caxton's device, underneath which is the following line only:—

¶ This is the table of the hystorie of Reynard the foxe /

On the verso commences the table, which ends 7 lines down the 2nd recto, underneath which is,

¶ Hyer begynneth hystorie of reynard the foxe.

The preface finishes the page. The 2nd verso is blank. On sig. a j,

**¶ How the hyon kynge of alle bestys sent oute hys maunde
mentys that alle bestys sholde come to hys feest and court /**

¶ Capitulo Primo

The conclusion of the text cannot be given, no perfect copy being at present known. For an account of the 1st edition of this celebrated allegory see *ante* page 87.

The only EXISTING COPY is in the Pepysian Library, Cambridge. It unfortunately wants the last 2 leaves, containing the epilogue of Caxton, and ends on sig. i 4 verso, with these words,

And her wpyth wil I leue fforto

hat haue I to wypte of thyle mysdedis I haue pnowly to doo

It is in good condition, but cropped, measuring $9 \times 6\frac{3}{4}$ inches. Pepys's arms on the binding, and his book-plate inside. The wanting leaves are supplied in manuscript of 17th Century (see Vol. I, page 158), of the genuineness of which the Reader can judge for himself. Autograph on 1st page, "John Awdley." Although greatly differing in appearance from the 1st edition, this copy has remained entirely unnoticed as a 2nd edition, until now.

**No. 78.—THE HISTORY OF BLANCHARDIN AND EGLANTINE. Folio,
Sine ulla notâ. (1489 ?)**

COLLATION.—Imperfectly known. The introductory matter makes a 3^a, signed i, ii, iij, the 6th leaf being blank. **A B C D E F G H I K L M** are 4^{na}, and there were probably several other additional signatures.

TYPOGRAPHICAL PARTICULARS.—Without title. The Type is all No. 6. The lines, which are all of one length, measure $4\frac{5}{8}$ inches, and there are 31 to a full page. Wood-cut initials. Without folios or catchwords.

The Text begins on sig. j recto, with a prologue by Caxton :—

**¶ To the right noble pynsfaunt ⁊ excellent pryncesse my
redoubted lady my lady margarete duchesse of So-
mercete/moder vnto our naturel ⁊ souerayn lord and most**

This prologue, which is printed *verbatim* in Vol. I, page 187, finishes on the verso of the same leaf,

**Forpes desires in thys present lyff : ¶ And after this short
and transporthy lyff . euerclastynge lyff in heuen Amen /**

The table follows on sig. ij, with a 2-line initial,

**¶ Ere begynneth the table of the victoruous prync
Blanchardyn / sone of the noble kynge of Frysle**

and finishes on the 5th recto, which, however, in the only copy known, is unfortunately, in manuscript. This appears to have been copied from the very rare reprint by Wynken de Worde, the last 4 lines being :—

“How Blanchardin wedded his love the proude | pucelle in amours: And of the grete ioye that | was made there. and of the Kyng of Fryse deth capt^r liiiij^o”

The 6th leaf is blank. On sig. A j recto the 1st chapter commences as follows :—

¶ The first chapitre of this present booke conteyneth how
Blanchardyn departed out of the court of his fader kyng
of fryse / Capitulo primo.

That tyme when the right happy . iwele of

All the text after sig. B ij is wanting in the only known copy.

MANUSCRIPTS.—The collections in the British Museum have been searched in vain for a manuscript of this interesting romance. M. Paris describes but one in the Imperial Library, though he states that there are three others. This is No. 6987, and entitled “Blancardine.” Being in verse it was certainly not the original of Caxton’s translation, although the subject is the same.

REMARKS.—The prologue to Caxton’s translation of this romance is fortunately preserved, from which we learn that Margaret, Duchess of Somerset, brought to Caxton the French version of this romance (which she had “long before” purchased of him), with her commands that he should translate it into English. Having made the translation, he presented it to Her Grace, probably as a manuscript, as he says nothing of any command to print it. It was, however, soon after put to press, perhaps at Caxton’s own risk, as a trade speculation. As to the date there are only the typographical particulars to guide us, which, however, all point to about the year 1489.

The only known EXISTING COPY is in the library of Earl Spencer. It is, unfortunately, imperfect, wanting the 5th leaf of the preliminary matter, A 5, B ij, and all after B ijij. It is in a fair state, and measures $8\frac{3}{4} \times 6\frac{3}{4}$ inches.

One leaf (sig. A ijij) has also been preserved among the Bagford collections in the British Museum (*Hart. MS.*, 5919, fol. 3*b*), and from this our specimen at Plate LIV has been obtained.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount.		Purchaser.
			£	s. d.	
1778	...	783 J. Ratcliffe	3	6 0	G. Mason.
1799	...	IV. 261 G. Mason	21	0 0	Duke of Roxburghe.
1812	...	6360 Duke of Roxburghe.	215	5 0	Earl Spencer.

No. 79.—THE FOUR SONS OF AYMON. *Folio. Sine ullâ notâ.* (1489?)

The COLLATION cannot be given accurately, as no perfect copy is known. **A B C D E F G H I K L M N O P Q R S T U V X Y Z aa bb cc dd ee ff gg hh ii kk ll** are all 4^{ms}, **mm** being a 3rd, with the 6th leaf, probably, blank. This makes a total of 278 leaves; but it is more than likely that some introductory matter preceded sig. **A**.

TYPOGRAPHICAL PARTICULARS.—Only one Type, No. 6, is used. The lines, which are all of an even length, measure 4½ inches, and there are 31 to a full page. Without folios or catchwords. Wood-cut initials throughout.

The only known copy of this edition begins on sig. **B iij**, in the middle of a sentence,

Reynawde one of the sones of Aymon / wherof specially tre

The Text ends on the 5th verso of sig. **mm**, with the following sentence:—

My lady lordes thenne that this present boke shal re-
de or here. we shall praye god & the glorious saynte
Reynawde the martyr / that he gyue vs grace to perseuere / and
contynue our lyf in good werkes . by the whiche we may ha
ue at our ending the lyf that euer shal laste /

Aape.

For a facsimile of this see Plate LIV.

MANUSCRIPTS.—*Royal* 16 G. ii (sec. xv), is a copy of the French text, beautifully written and illuminated. After 7 leaves of poetical introduction the story begins: "Or dist le Conte que du temps du Roy Alexaundre ne fut ouye vne histoire pareille de ceste qui cy apres sensuit Comme Il aduint des quatre filz Aymon." All the 15th-Century libraries of which we have knowledge, contained copies, and in the Imperial Library, Paris, are Nos. 7183 (sec. xiii), 7186^{2.3}. (sec. xiv), and 7182 (sec. xv); all in verse, the last containing no fewer than 28,000 lines.

REMARKS.—Manuscripts of this favourite romance, concerning the original of which little appears to be known, mount up to the 13th Century, and references to it are found in manuscripts of a still earlier date; but all these are rythmical romances, and Caxton's translation (if we may give him the credit of it) was evidently made from a French prose text, perhaps that printed at Lyons, about 1480, under the title "Les quatre filz Aymon."

Before the discovery of the volume under review, the earliest printed English text of "The four sons of Aymon" was the 1554 edition of R. Copland, to which was appended the following colophon:—

"¶ Here finishith the history of the | noble & valiaunt knyght Reynawde | of Mountawbon, and his three bre- |
thern ¶ Imprinted at London, by | Wynken de Worde, the .viij. daye of | Maye, and y^e yere of our lordes .M.C |

CCCC liii. at the request and com- | mandement of the noble and puis- | saunt erle, the Erle of Oxenforde, | And now Emprinted in the yere of | our Lord .M. CCCC. l iiii. the | vi daye of Maye. By wylliam Cop- | land, for Thomas Petet."

From Copland's colophon we learn that an edition was issued in 1504 by Wynken de Worde, although, unfortunately, not a single copy is now known to exist. He, of course, reprinted from the text under review; and indeed the first portion of the colophon above quoted, so far as it concerns Wynken de Worde, is quite in Caxton's style, and recalls the numerous instances already noticed, in which Wynken de Worde, by altering the Printer's name and the date, has falsified both typographical and historical truth. That in this case he used Caxton's colophon, with alterations is rendered almost certain when the prologue to Copland's edition is perused. Here we have all the peculiarities of our first Printer's style, and his very diction. So evident is this, that its non-appearance among the writings of Caxton, in the first volume of this work, is to be regretted. That the Reader may judge for himself, the entire prologue from Copland's edition is here given. The quotation is *verbatim* but not *literatim*, as Copland's orthography excites no interest.

"As the philosopher in the first book of his metaphysic saith, every man naturally desireth so to connecte things. And therefore have the Clerks and people of great understanding desired and covete to learned sciences and to know vertues of things. Some by Philosophy, other by Poetry, and other by Histories and Chronicles of things passed. And upon these three they have greatly laboured in such, that thanked be God, by their good diligence and labours they have had great knowledge by innumerable volmes of books which have been made and compiled by great study and pain unto this day. And because that above all things the princes and lordes of high estate and entendement desire to see the histories of the right noble and high vertues of the predecessors, which be *digne* and worthy of remembrance of perpetual recommendation. Therefore late at the request and commandment of the right noble and virtuous Earl, John Earl of Oxford, my good singular and especial lord, I reduced and translated out of French into our maternal and English tongue the life of one of his predecessors, named Robert Earl of Oxford tofore said with divers and many great miracles, which God showed for him, as well in his life as after his death, as it is showed all along in his said book. And also that my said lord desireth to have other histories of old time passed, of virtuous chivalry, reduced in likewise into our English tongue, he late sent to me a book in French containing the Acts and Faits of War done and made against the great Emperor and King of France, Charlemagne, by the Four Sons of Aymon, which book according to his request I have endeavoured me to accomplish, and to reduce into our English, to my great cost and charges, as in the translating as in emprinting of the same, hoping and not doubting but that his good grace shall reward me in such wise that I shall have cause to pray for his good and prosperous welfare, and beseeching his said noble good grace to pardon me of the rude and this simple work. For according to the copy which he sent to me I have followed as nigh as I can. And whereas any default shall be found, I submit me to the correction of them that understand the chronicle and history, beseeching them to correct it, and amend there as they shall find fault. And I shall pray Almighty God for them that so do to reward them in such wise that, after this short and transitory life, we all may come to everlasting life in heaven. Amen."

John, 13th Earl of Oxford, is described as "a brave, wise, magnanimous, learned, and religious man," and probably extended his patronage to Caxton's successor, W. de Worde.

No manuscript or printed copy of Caxton's Life of Robert, Earl of Oxford, is known.

The only known EXISTING COPY of Caxton's edition is in the library of Earl Spencer. It is imperfect, wanting all before sig. B iij; D 8; and N 8; but is complete at the end. Measurement, 10 × 7½ inches.

No. 80.—DIRECTORIUM SACERDOTUM, UNA CUM DEFENSORIO EJUSDEM;
ITEM TRACTATUS QUI DICITUR CREDE MIHI. *Folio. Second
Version. Second Edition. "Impressum per Willelmū Caxton
apud westmonasteriū prope London!" Without Date. (1489?)*

COLLATION.—A preliminary 4ⁿ, signed only on the 4th recto with the figure 4; **a b c
d e f g h i k l m n o p q r s t u r p** are all 4^{na}; **z** is a 5ⁿ. Total 194 leaves.
No blanks.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type is all No. 6.
The lines, which are spaced to an even length, measure 4 $\frac{5}{8}$ inches. Exclusive of head-lines
there are 31 to a page. A few 2-line wood-cut initials. Without folios or catchwords.

The "Kalendar," which has the same wood-cut KL as in the 1st edition, commences
on the 1st recto, thus:—

KL Prima dies mensis et septima trīcat ut enſis
Januarius habet dies xxxj / luna vero xxx

With a page for a month, this finishes on the 6th verso. The 7th leaf is occupied
with rules "in anno bisextili," and "tabula paschalis." On the 8th recto is a table for
finding the Golden and Dominical Letters from 1489 to 1593, printed in black and red
ink. On the verso is Caxton's device. On sig. a j,

¶ Incipit prologus in tractatum sequen-
tem Qui dicitur directorium Sacerdotum

Underneath with a 2-line wood initial,

C Amat propheta clamat et baptista / euuāgelistagz hoc

On sig. r ij recto, half-way down the page,

¶ Explicit directorium sacerdotum ⁊ incipit
Defensorium eiusdem directorij In noſe dñi

The Defensorium ends on sig. r 8 recto,

¶ Impressum est hoc directoriū cū defensorio eiusdem per
Willelmū Caxton apud westmonasteriū prope London /

The Crede mihi follows immediately underneath, without any head-line.

¶ Sequentes articuli vtrūlati sūt ⁊ aprobatī per canonī-
cos eccl'ie Sarū : Et in primo de octabis corporis Crīsti

The Text ends on sig. z 10 verso,

vix poterit errare : in ſervicio diuino Deo Gracias

¶ Caxton me fieri fecit .

REMARKS.—From the fact of the Printer beginning his table for finding the Golden
and Dominical Letters at the year 1489, we may safely assume that year to be the date

of printing, as to print back years would be useless. The combination of red and black figures, the black form being first printed, and the red form secondly and separately, shows a great advance in workmanship over other books by Caxton.

A *Directorium* was printed at Antwerp, by Gerard Leeu, in 1488, which may have been the pattern for this. It is in much smaller type, but the arrangement agrees very nearly, and the copy in the Bodleian is covered with notes in English.

Like the 1st edition there is only one EXISTING COPY known of this, which is in the Bodleian Library. It is, with "The Art and Craft to know well to die" by the same Printer, still in the original parchment wrapper, as issued from Caxton's workshop. It is perfect, and in good condition, measuring $10 \times 7\frac{1}{4}$ inches.

A copy was in the Public Library, Cambridge, in Dr. Middleton's time.

No. 81.—ENEYDOS. *Folio. Without Printer's Name, Place, or Date.*
"Translated by me wylliam Caxton," June 22, 1490.

COLLATION.—Sig. A a 3ⁿ, with the 1st leaf blank; B C D E F G H I K L are 4^{as}, with L 8 blank. In all 86 leaves, of which 2 are blank.

Dr. Dibdin erroneously ascribes only 4 leaves to sig. A.

Note.—Sig. a is very irregular: the 1st leaf, which is blank, is not reckoned in the signatures, the 2nd and 3rd leaves being signed respectively A j and A ij. The 4th leaf, which, to agree with the others, should have been signed A iij, has no signature at all; while the omitted signature, A iij, appears on the 6th or last leaf of the 3ⁿ.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type is all No. 6. The lines are spaced to an even length, and measure $4\frac{1}{4}$ inches. There are 31 lines to a full page. Wood-cut initials of 2, 3, and 6 lines in depth.

After a blank leaf the prologue begins on the 2nd recto, signed A j,

After dyuerse werkes made / translated and achieved / ha
 upyn noo werke in hande. I siting in my studye where as
 laye many dyuerse paunfettis and bookys. happened that
 to my hande cam a lypyl booke in frenche. whiche late was
 translated oute of latyn by some noble clerke of fraunce whi

The prologue finishes on the verso of the 3rd leaf, signed A ij,

nomed of alle his noble progenytours. ¶ And so to lyue
 in this present tyme / that after this translatour tyme he and we
 alle may come to cuerlastynge tyme in heuen / Amen:

On the next recto, which is the 4th (the 3rd printed leaf), and without signature,

¶ Here foloweth the table of this present booke

On sig. A 6 recto (the 5th printed leaf, and erroneously signed A iij), the table ends; and, on B j recto, with a 5-line initial in wood,

T O the honour of god almyghthy/ and to the
glorious vyrgyne Marye moder of alle gra

The Text ends on sig. A 7 recto, with the following colophon :—

HEERE fynnysheth the boke of Eneydos / compyled by Apr
gyle/whiche hath be translated oute of latyne in to frenshe/
And oute of frenshe reduced in to Englyshe by me Wyllim
Caxton/the xxij. daye of Iun. the yere of our lord. M. iijj
C lxxx. The fythe yere of the Regne of kynge Henry
the seventh

Caxton's device on the verso. The 8th leaf is a blank.

MANUSCRIPTS.—No copy of this work, either in the original French, or in the English translation, can be traced in the chief manuscript collections of England; nor does there appear to be any in the Imperial Library, Paris. In the library of Maurice Johnson, Esq., of Spalding, there was a manuscript entitled "Ci comence l'histoire de Eneas," which possibly may have been connected with Caxton's translation.

REMARKS.—The account given by Caxton of his undertaking an impression of this romance is very interesting, and is fully described in the prologue, already printed in Vol. I, page 188.

The "lytyl booke in frenshe, named Eneydos," which happened to come under our Printer's notice while sitting in his study surrounded with many divers pamphlets, is a free paraphrase of portions of "The Æneid," by Virgil. Had Gawin Douglas, who, in 1553, issued a Scotch metrical version of "The Æneid," read Caxton's preface, he would have seen that Caxton does not pretend to give a translation of the Latin poem, and might have spared himself the trouble of some hundreds of lines in abuse thereof. The "Eneydos" was issued only as a romance compiled from Virgil's "Æneid" and Boccaccio's "Fall of Princes;" and, with little merit, it seems to have gained little favour, even with the lovers of such compilations, for it never reached a 2nd edition. It would appear, however, that a good sale was expected, and an impression more numerous than usual struck off, as few of Caxton's books are so common as "Eneydos."

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 10. b. 12).—*Perfect*, but a poor copy, much washed. Measurement, $9\frac{1}{2} \times 6\frac{3}{4}$ inches.
2. THE SAME. *Cracherode Library* (C. 21. d).—*Perfect*, but stained and scribbled over. Measurement, $10\frac{3}{8} \times 7\frac{1}{8}$ inches. Autographs of "Ames" and "Peter Thompson."

3. BRITISH MUSEUM. *Grenville Library* (9723).—*Perfect*, and clean. Measurement, $10\frac{1}{4} \times 7\frac{1}{4}$ inches.
4. CAMBRIDGE. *Public Library* (A.B. 10. 27).—*Perfect*, with the original blanks. A fine and clean copy from Bishop Moore's collection. Measurement, $11 \times 7\frac{1}{2}$ inches. Autograph "R. Johnson p^a xij d 1510."
5. THE SAME. *Trinity College*.—*Perfect*, and in good condition, with the original blanks. Measurement, $10\frac{1}{2} \times 7\frac{3}{4}$ inches.
6. OXFORD. *Bodleian*.—*Imperfect*, wanting all sig. **A**, and **k** 8. In a very poor plight, torn and cut. Measurement, $9\frac{1}{2} \times 7$ inches.
7. THE SAME. Another copy.—*Very imperfect*, wanting all before sig. **C** j; **C** iij, 6 and 7; **D** 8; **D** j and 8; **k** j and 8; all **L**. Measurement, $10\frac{3}{4} \times 7\frac{1}{2}$ inches.
8. THE SAME. Another copy.—*Imperfect*, wanting all sig. **A**. Clean, and in tolerable state. Douce's copy. Measurement, $10\frac{1}{4} \times 7$ inches. At the foot of **B** j is stamped, "Robert Hedrington his Bookes. 1577."
9. THE SAME. *St. John's College*.—*Imperfect*, wanting all sig. **A**. Measurement, 10×7 inches. Bound with "Parvus Chato," "Court of Sapience," and "Pilgrimage."
10. GLASGOW. *Hunterian Museum* (K. 3. 4).—*Imperfect*, wanting sig. **L** 7. Stained, and with manuscript notes. Labelled on back "Seige of Troy." Measurement, $10\frac{7}{8} \times 8$ inches.
11. DUKE OF DEVONSHIRE. — *Imperfect*, wanting sig. **L** j. In good condition. Measurement, $10\frac{1}{2} \times 7\frac{5}{8}$ inches.
12. MARQUIS OF BATH. Clarke, in his "Repertorium," ascribes a copy to the library at Longleat, but no particulars can be given.
13. EARL OF DYSART.—*Perfect*, very clean and free from manuscript. Measurement, $9\frac{7}{8} \times 7\frac{3}{8}$ inches. Book-plate, "E Libris Josephi Brereton de Helmingham." Autograph, "Joseph Brereton, Reg. Coll. Cantab. 1738."
14. THE SAME. Another copy.—*Perfect*, and in beautiful condition, having both blanks. Ruled red round each page. Measurement, $10\frac{3}{8} \times 8$ inches. From the Harleian library, vol. 111, 3603.
15. EARL OF JERSEY.—*Perfect*. Clean, with few manuscript notes. Measurement, $10\frac{1}{8} \times 7$ inches. "E Libris Georgij Jackson."
16. EARL SPENCER.—*Perfect*. Clean, with few manuscript notes. Measurement, $10\frac{1}{2} \times 7\frac{5}{8}$ inches. On fly-leaf, "£105."
17. SIR G. GREY.—*Imperfect*, wanting 3 leaves in sig. **A**. In good state. Measurement, $9\frac{3}{4} \times 7\frac{5}{8}$ inches. Originally bound with "Arnold's Chronicle."
18. H. HUTII, ESQ.—*Imperfect*, wanting a leaf of the table, and much washed: was purchased by Mr. Lilly, at the sale of H. Holland's books, July, 1860, for £84. Measurement, $10\frac{3}{4} \times 7\frac{5}{8}$ inches.

SALE PRICES.				Amount.		Purchaser.
Year.	Sale Lot.	Seller.		£	s. d.	
1682	91	R. Smith		0	3 0	
1743	III. 9003	R. Harley				Osborne, Bookseller.
—	V. 1760					
1756	2021	B. Fairfax		1	10 0	F. Child.
1773	1190	J. West		4	0 0	J. Ratcliffe.
1776	1015	J. Ratcliffe		5	12 6	
1776	1214	Ditto (i. 5)		2	5 0	Earl of Marchmont.
1776	1423	Ditto		5	5 0	
1817	738	T. F. Dildin (i. 4)		21	0 0	
a 1819	4470	Marquis of Blandford		88	4 0	J. Perry.
1820	1285			18	10 0	
a 1822	IV. 645	J. Perry (the Marlborough Copy)		46	14 6	T. Jolley.
1826	1661	J. B. Inglis (i. 3)		20	0 0	
1830	1323	Earl of Marchmont (i. 5)				
b 1833	IV. 1459	P. A. Hanrott (i. 1)		43	1 0	Lord Auckland.
b 1835	807	Lord Auckland (i. 1)		24	0 0	H. Holland.
a 1843	II. 635	T. Jolley		66	0 0	
1859	—	E. Jeans, Bookseller		100	0 0	Sir G. Grey.
b 1860	535	H. Holland (i. 1)		84	0 0	H. Huth.

NO. 82.—THE FIFTEEN OES, AND OTHER PRAYERS. *Quarto. Printed by commandment of the Princess Elizabeth, Queen of England, and the Princess Margaret, Mother unto our sovereign lord the King, by their most humble subject and servant William Caxton. Without Place or Date. (1490 ?)*

COLLATION.—a b are 4^{na}; c is a 3ⁿ = 22 leaves.

TYPOGRAPHICAL PARTICULARS.—There is no title. The Type is all No. 6. The lines, which are spaced to an even length, measure 3½ inches, and there are 21 to a full page. Without folios or head-lines. Wood-cut initials. A wood-cut border, in four separate pieces, is placed round each page. This border was used later, for an undated but very early edition of "Hora," by Wynken de Worde. The wood-engraving of the Crucifixion, which appears upon the verso of the 1st leaf, is represented in Plate XLIX, and has considerable artistic merit. It appears to have been a favourite, having been used at a later period, both by Wynken de Worde and by Pynson, in several publications.

The recto of the first leaf is blank, but the verso is occupied with the wood-cut of the Crucifixion, already noticed.

Upon the 2nd recto (not signed, unless the signature has been cut away in binding) the Text begins with a 5-line initial in wood,

O Ihesu endles swetnes of
louyng soules / O Ihesu
gostly iope passing ⁊ ex-
cedyng all gladnes and
desires. O Ihesu helthe ⁊
tendre loue of al repentant sinners that
likest to dwelle as thou saydest thy selfe
with the children of men / for that was
the cause why thou were incarnate / and
made man in the ende of the worlde. Ha:

Fifteen prayers, each of which commences with the letter O, follow, the 15th ending nearly at the bottom of the 8th recto of sig. a. Several devout prayers succeed, partly in Latin and partly in English. On the verso of c iij, the page ends thus:—

¶ Sequitur oratio de
beato rege Henrico

Alex henricus sis amice / nob' in agustia
Cuius pre nos a nece / saluamur perpetua
lapis mor / spes egroꝝ / ferēs medicaia

Some prayers follow, and on the verso of c 6 the Text ends thus :

¶ Thiese prayres tofore wreton ben en-
prited bi the comaiidementes of the most
te hie ⁊ vertuous pryncesse our liege la-
di Elizabeth by the grace of god Quene
of Englonde ⁊ of Fraunce. ⁊ also of the
right hie ⁊ most noble pryncesse Margarete
wyf vnto our souerayn lorde the
kyng / ⁊c

¶ By their most humble subget and
seruant William Caxton

REMARKS.—The fifteen prayers, named from the fact of their all commencing with the letter O, “the fifteen Oes,” are commonly found in the manuscript *Horæ* of the 15th Century, in their original Latin. They were frequently printed both in that language and in English, Caxton’s version of the latter being possibly the earliest. All these prayers breathe a spirit of earnest devotion, and as an example the following is laid before the Reader.

" O Jhesu heuenly leche haue mynde of thy langour and blewnes of thy wouides & sorowe that thou suffrest in the heyght of the crosse / when thou were lifte vp fro the erthe / that thou were all to torne in all thy limmes / soo that there was noo limme abydyng in his right ioynthe / soo that noo sorowe was like to thyne fro the sole of thy fote to the toppe of thy hede there was no hole place / And yet forgetyng in mauer all those greuous paynes / thou preydest deuoutly & charitably to thy fader for thine ennyes sayeng thus / Fader foryeue it theim / for they wyte not what they done / For this blessed charytable mercy that thou shewdest to thyne ennyes. and for mynde of thyse bytter paynes / graunte me / that the mynde of this bytter passion be to me plenar remyssioun & foryeuenes of my sinnis Amen / ¶ Pater noster Aue maria "

Another prayer commences thus :—

" O blessid Jhesu swetnes of hertes and gostli hony of soules. I beseeche the for the bytternes of the aysel and galle that thou tasted " &c.

The " Rex Henricus " of the Prayer on c iiii verso, was Saint Henry, surnamed the Pious and the Lame. He was son of Henry Duke of Bavaria, and was born in the year 972 ; crowned King of Germany, at Mentz, in 1002 ; died 14th July 1024 ; and was canonized by Pope Eugenius III in 1152.

The only EXISTING COPY known is in the British Museum (C. 25. c), and is bound with several tracts printed by Wynken de Worde. It is *perfect* and in good preservation, although a good deal cropped in the binding. Measurement, $6\frac{7}{8} \times 5$ inches. Purchased in 1851.

A *fragment* (4 leaves) is in the " Mirrour of the World " at the Baptist College, Bristol.

No. 83.—THE DICTES AND SAYINGS OF THE PHILOSOPHERS. *Third Edition. Folio. Westminster. The year 1477 erroneously reprinted, the real date being about 1490.*

COLLATION.—The device and prologue occupy 2 unsigned leaves ; then, A B C D E F G are 4th ; H and I 3th, the 6th leaf of I being blank. In all 70 leaves, of which the last is blank. Dr. Dibdin erroneously states " It contains only 66 leaves."

There is no title-page. The only Type used is No. 6. The lines which are fully spaced out measure $4\frac{1}{2}$ inches. There are 30 and 32 lines to a page, but mostly 31. Without folios or catchwords. 2 and 3-line wood-cut initials.

Caxton's device is in the centre of the 1st recto, the prologue commencing on the verso with a 2-line wood initial,

Where it is so that euery creature by the suffraunce of
our lord god is born and ordeined to be subgette and
thral into the stormes of fortune. And so in diuerse and

This finishes halfway down the verso of the 2nd folio,
 rudenes not expert / in my maner folowed my coppe and the
 ground I had to speke vpon . as here after enslewys . . .

On sig. A j the work commences,

Sedechias was the first. Philosophic by whom
 through the wyl and pleaer of oure lord god. Sa-
 pience was vnderstande and lawes reſtored. whi-
 che. Sedechias ſaide that every creature of good beleue

The Text ends at foot of 5th recto of sig. J,

Whom I beſeeche Almighty god tencree and to continue
 in his vertuous diſpoſicion in this world. And after this
 Iſt to Iſue euer laſtingly in heuen. Amen.

¶ *Carton me fieri fecit.*

The verso and final leaf are blank.

REMARKS.—This is another instance of the original date and imprint of a book being reproduced in subsequent editions. All the typographical particulars prove it to have been about 1490; and the presence of signatures, printed initials, and evenly spaced lines, give direct testimony against the date 1477, at which time none of these had been adopted at Westminster.

For literary particulars, see the 1st edition, page 82, *ante*.

EXISTING COPIES.

1. CAMBRIDGE. *Public Library* (AB. 10. 29).—*Imperfect*, wanting the 2 preliminary leaves, but with the final blank. Badly stained, dirty, and with scribbings. Measurement, $10\frac{3}{4} \times 7\frac{1}{4}$ inches. Bound up with "Royal" and "Book of Good Manners." From Bishop Moore's collection.
2. THE SAME. *St. John's College*.—*Perfect*, but soiled and with scribbings. In autograph, "Liber hic est primus a primo quem hactenus deprehendi excusum a Gul. Cantono Protographo. Tho : Baker dedit. Coll. Jo. Socius ejectus." Measurement, $10\frac{3}{8} \times 6\frac{1}{2}$ inches.
3. OXFORD. *Bodleian*.—*Perfect*, rather stained and wormy. Measurement, $11 \times 7\frac{3}{4}$ inches. A recent purchase for £199 15/.
4. LAMBETH PALACE.—*Perfect*, and in good condition. Bound up with "Book of Good Manners." Measurement, $10\frac{1}{2} \times 7$ inches.
5. EARL SPENCER.—*Imperfect*, wanting sig. J j. Stained in some places. Measurement, $9 \times 6\frac{1}{2}$ inches.

6. EARL OF PEMBROKE.—*Perfect*, clean and free from manuscript. Measurement, $9\frac{1}{8} \times 6\frac{3}{8}$ inches.

7. REV. J. F. RUSSELL.—*Imperfect*, wanting all after sig. **¶ ij**. Washed, with 5 or 6 leaves mended. Measurement, $10\frac{3}{8} \times 7\frac{5}{8}$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser
1743 ...	III. 4046 ...	R. Harley	—	Osborne, Bookseller.
1792 ...	1676 ...	John Munro	16 16 0	Short
1816 ...	1176 ...	Dr. Vincent	99 15 0	Singer.

NO. 84.—THE MIRROR OF THE WORLD. *Second Edition. Folio. The Name, Place, and Date of the First Edition reprinted; but about 1490.*

COLLATION.—a b c d e f g h i k l are 4^{ns}, with the 1st leaf blank and the last occupied with the device only. In all 88 leaves, of which 1 is blank.

Dr. Dibdin erroneously states that this edition "has 84 leaves or signatures eighteen," and that it is printed in the same types as the 1st edition, having, however, "what Printers call a fatter look."—*Typ. Ant.* vol. i, page 108.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type is all No. 6. The lines, which are spaced to an even length, measure $4\frac{5}{8}$ inches, and a full page contains 31. Without folios or catchwords. 2 and 3-line initials in wood.

Commencing with a blank leaf, the table follows on the 2nd recto, signed, however, a j. The Text begins thus:—

Here begynneth þe table of the rubrices of this pre-
sent booke named the myrrour of the world or the
mage of the same /

The table follows immediately under, finishing on sig. a ij verso,

¶ After endeth the table of the rubrices of this
present booke /

On sig. a iij recto,

¶ Prologue declaring to whom this booke apperteyneth /

Woodcut of
Master
and Pupils.

Consydering
that wordes
ben perisshing
dayne . and forgete-
ful / And writtinges

At foot of the same,

¶ Hier begynneth the booke callid the Myrrour of the
worlde. And treateth first of the power and pwpssaunce
of god / Capitulo primo

The Text ends on the 7th verso of sig. I,

and transpore hye he brynge hym and us in to his celestys
all blisse in heuene Amen /

¶ Carton me fieri fecit.

On the 8th verso is the device, the recto being blank.

REMARKS.—Although this book bears the same dates as the 1st edition, it is very evident from the type, from the device, from the use of a wood-cut to head Chapter II, which had been used shortly before in the "Royal Book," and from many other more minute evidences, that it really was not printed till about 1490.

It would seem that the proper cut for Chapter II, viz. a figure of a Philosopher with the Globe in his hand (Plate XV) having been injured or lost, that the workman chose the first which offered itself, and thus, in this edition, we have the very inappropriate illustration of Christ's transfiguration, as head to the chapter "Why God made and created the World." (See Plate LV).

EXISTING COPIES.

1. CAMBRIDGE. *Public Library* (AB. 10. 53).—*Perfect*, slightly stained and worm-eaten. Measurement, $10\frac{1}{4} \times 7\frac{3}{4}$ inches. Bound with the "Shepherd's Calendar, 1611," and labelled "Tracts." From Bishop Moore's collection.

2. THE SAME. *Pepysian Library*.—*Perfect*, and in fair condition. Much cropped. Measurement, $9\frac{3}{4} \times 6\frac{1}{4}$ inches. Has portraits, book-plates, &c. of Samuel Pepys.

3. OXFORD. *Ezeter College*.—*Perfect*, slightly stained and wormy. Measurement, $10\frac{1}{4} \times 7\frac{3}{8}$ inches.

4. GLASGOW. *Hunterian Museum* (K. 6. 13).—*Imperfect*, wanting the device. Slightly stained and a few manuscript notes. Measurement, $8\frac{1}{4} \times 7$ inches. At the beginning in early 16th-Century manuscript, "This present booke named the Myrror of the Worlde is the booke of me thos botelar vicar of moch wenlock bought by me at Shrowesby on John trustanes scoliar circa anni do. m. d. xvj." This copy was in the library of Dr. Ratcliffe.

5. BRISTOL. *Baptist College*.—*Perfect*. In the original binding of oak covered with stamped leather, and almost uncut. Slightly stained and ragged, with the end leaf mounted. On last folio but one "Constat Roberto Foxe vicario de Borham." Measurement $11 \times 7\frac{1}{2}$ inches. The book-plate of A. Gifford, D.D. Some curious fragments

of "The Fifteen Oes" appear as linings to the cover. The following notes on a fly-leaf in Mr. Gifford's Autograph are interesting:—

"Memorand. Pd Simeo	2	12	6
Another at Mr. Ratcliffe's sale to perfect y ^a ..	2	16	0
Repairing & gilding &c.	0	2	6
	6	11	0

"Mem. Mr. White gave for another perfect one at Ratcliffe's sale £8 8. Mem. 2. No copy of this in Museum."

6. DUKE OF DEVONSHIRE.—*Perfect*, with the blank, but slightly stained. Measurement, $10\frac{1}{4} \times 7\frac{1}{2}$ inches. Autograph, "This is the lady Anne Fortescuys boke 1532."

7. EARL SPENCER. *Perfect*, but slightly stained and soiled. Measurement, $10\frac{1}{4} \times 7\frac{1}{2}$ inches. Purchased of Messrs. Longman for £136 10/.

8. LORD DE TABLEY.—*Imperfect*, wanting all sig. **h**. In good condition.

9. ROBERT GLENDINING, Esq.—*Imperfect*, wanting all sig. **a**, except the two middle leaves; all **b**; **h** **ij**, **ijj**, **iiij**, and 7. Soiled and mutilated. Measurement, $9\frac{1}{4} \times 6\frac{7}{8}$ inches. Autographs, "James Graham owes this Bouck" "James Graham you ly for James Pallmer oeth this Booke anno dommeni 1651." Similar sentences by "William Ranolds," "Will: Coxe," "William Musgrove," and "Robert Clavering," of Felton. Under the device is "W. H. Pepps 1780."

10. REV. J. F. RUSSELL.—*Perfect*, washed, and the last leaf mounted. Measurement, $10\frac{1}{4} \times 7\frac{1}{2}$ inches. Autograph "R. Farmer."

11. W. TITE, Esq.—*Perfect*, very clean and large. Measurement, $10\frac{7}{8} \times 7\frac{1}{2}$ inches. Book-plates of the Granvilles of Calwich Hall, Staffordshire, and of Charles Hurt. Sold with the library of Calwich Hall, in 1844, to Mr. Rodd, for £41. Mr. Thorpe gave Rodd £94 for it, but parted with it to Mr. Hurt for £90, at whose sale it passed into the hands of its present owner.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
<i>a</i> 1743 ...	V. 1753 ...	R. Harley	1 1 0	Osborne, Bookseller.
<i>a</i> 1751 ...	1931 ...	Osborne, Bookseller	1 1 0	J. West.
<i>a</i> 1773 ...	2470 ...	J. West	9 15 0	R. Willett.
1776 ...	1017 ...	J. Ratcliffe	4 17 0	Dr. Hunter.
1776 ...	1222 ...	Ditto	8 8 0	— White.
1796 ...	65 ...	W. Herbert (<i>i</i>)	10 10 0	—
<i>a</i> 1813 ...	1672 ...	R. Willett	136 10 0	Earl Spencer.
<i>b</i> 1819 ...	2978 ...	Marquis of Blandford	55 13 0	G. Hibbert.
1822 ...	661 ...	G. Allan (<i>i</i>)	6 0 0	—
1826 ...	1205 ...	J. Inglis	11 15 0	—
<i>b</i> 1829 ...	5663 ...	G. Hibbert	36 4 6	—
1853 ...	229 ...	C. Hurt	105 0 0	W. Tite.
1856 ...	290 ...	W. H. Pepps*	13 0 0	Lilly, Bookseller.
1857 ...	739 ...	Ditto (<i>i</i>)	10 15 0	R. Glendining.

* Returned as imperfectly described, and re-sold.

No. 85.—A BOOK OF DIVERS GHOSTLY MATTERS, CONTAINING:—THE SEVEN POINTS OF TRUE WISDOM, OR OROLOGIUM SAPIENTIE; THE SEVEN PROFITS OF TRIBULATION;—THE RULE OF ST. BENET. Quarto. William Caxton, "Emprynted at westmynstre." Without Date. (1490?)

COLLATION.—The "Seven points of True Wisdom" has **A B C D E f G H I k** **I** **aa** all 4^{ms}, or 96 leaves.

The "Seven Profits of Tribulation" has **A B C D** all 4^{ms}, or 32 leaves.

The "Rule of St. Benet" has **a b** 4^{ms} and **c** a 2^o, or 20 leaves.

Total of the 3 tracts, 148 leaves, all printed.

Note.—The signatures to the 3rd tract are unusual, viz., **a** is signed **aa**, **a ij**, **aa iij**, **a iiij**; **b** is signed **bb**, **b ij**, **b iij**, **b iiij**; **c** is signed **cc**, **c ij**.

TYPOGRAPHICAL PARTICULARS.—Without title-page. The type throughout is No. 6. The lines, which are spaced to an even length, measure $3\frac{1}{2}$ inches, and 24 make a full page. Without folios or catchwords.

The Text of "The Seven points of True Wisdom" begins on sig. **A j** :—

T Hese ben the chapitres of thys trectyse
of þe seuen popntes of trewe loue and
euerlastyng wysdom drawen oute of
þe booke þat is writen in latyn and cleped Oro-
logium sapiencie /

This over the table, which on the verso is followed by a long introduction, commencing with a 3-line initial,

M I moost worshipfull lady after your
hygh worthynesse & dereft loued goos
finishing at the foot of the 8th recto of sig. **A**, with the head of the first chapter thus :—

The mapster euerlastyng
wisdome sayde firste /
Of the propperte of the name and the loue of
euerlastynge wysdom . and how the disciple
shal haue hym in selynge of that loue as wel in
bitternesse as in swetnesse Cap j .

The chapter commences on the verso, with a 5-line initial **F**, and the tract ends thus, on sig. **aa** 8 verso,

Thus endith the trectyse of the vij
popntes of true loue & euerlastyng wysdom /
drawen of of the boke that is wryten in laten na
med Orologiū sapiencie .

¶ Emprynted at westmynstre

¶ Qui legit emendet / pressorem non repre-
hendat

¶ Willelmū Carton . Cui de9 alta tradat

The Text of the "Seven Profits of Tribulation" begins on sig. A j recto,

Here begynneth a lytill shorte treatise that telleth how there were .vij. mapstres assembled togidre euerycheone asked other what thyng they myght best speke of that might plese god / and were moost profitable to the people . And all they were accorded to speke of tribulacion .

The second tract finishes on sig. D 8, recto.

It behoueth vs as by many tribulacions to entre in to þe kyngdom of heuen / þe bringe all vs . þat suffred dethe / oure lorde Ihesus Amen .

¶ Thus endeth this treatise shewynge the
xij . profitis of tribulacion . . .

A wood-cut, in two divisions, of Jesus being mocked, follows immediately underneath, which fills the page. On the verso is the large device.

The Text of the "Rule of St. Benet" begins on sig. aa recto.

¶ Here felowþyþ a compendious abstracte translate in to englysshe out of the holy rule of saynte Benet for men and wpmen of the

At the foot of the 4th recto of sig. r,

gider to repgne in the lyfe / the whiche is eternalle .

A M C N .

Explicit .

¶ Of pour charite praye for the trans-
tour of thys sayd treatise /

The verso is occupied by a recapitulation and the Colophon, ending

¶ Emprynted at westmynstre by desyring
of certeyn worshipfull perones : .

MANUSCRIPTS.—Orologium Sapientie. Harl. 4386. 15th Century. "Cy commence le liure qui est dit orloge de sapience . le quel fist frere Jehan de soushaue de l'ordre des

freres prescheurs." The text begins, "Salamon en son liure de Sapience ou premier chapitre dit." This treatise is of considerable extent, having 162 leaves. On the last is a metrical piece, headed "Ces vers cy aprez escripts trouuez les noms de ceulx qui ont fait et fait faire ce liure." These verses, beginning "Ceste doctrine couronnee," will be found entire in *Les Mss. Franç.* vol. iv., page 157, and disclose the date of the original composition, "M. CCC. iiij. xx. et neuf" and the place, "En la ville de Chasteneuf par un frere religieux de la nacion de Lorraine" In Gonville and Caius College, Cambridge, is an English manuscript beginning "The seven poyntes of trew loue and everlasting wysedom drawyn oute of the boke that ys writtyn in Latyn and called Orologium Sapientie."

Of the second tract there are two manuscripts, *Royal* 17 C. xviii, 15th Century, and *Harl.* 1706, 15th Century; they both agree with Caxton's text, but afford no information as to the Author. They both make "six" masters assembled together, and not "seven" as in Caxton.

The third tract of the Rule of St. Benet cannot be found in manuscript. *Lansd.* 378 is unlike and much longer.

REMARKS.—The quotations above give all that is known of Jehan de Soushaviae, or Souaube, as the French copy has it. Bibliographers generally call him Henry de Suso, probably after the example of Echard, in his "Script. ordin. Prædicat." The English version printed by Caxton is correctly described, not as a translation, but as "drawen oute of" a book named Orologium Sapientie. The printed text is not equal in extent to one-half of the original. Was it this induced Caxton to end the tract with "Qui legit emendet, pressorem nor reprehendat?"—a parody of the phrase often seen in manuscripts "Qui legit emendet scriptorem non reprehendat." Caxton says of the "Rule of St. Benet," which is a translation from the Latin, that he was employed to print it "by desire of certain worshipful persons."

The signatures given by the Printer to these three tracts suggest the probability that they were intended to be issued separately: but as in all the known copies they appear bound together, and as they have hitherto been described under the general head of "Divers Ghostly matters" it has been deemed advisable to retain that arrangement.

EXISTING COPIES.

1. CAMBRIDGE. *Public Library*, (AB. 4. 64).—*Perfect*, and in good condition. Measurement, $7\frac{1}{2} \times 5$ inches. From Bishop Moore's collection. Manuscript on $\mathfrak{A}j$ "Bibliotheca Benedictinor' Anglorū S' Gregorij Duacj 1650" Two fragments of the first tract are also in this library (AB. 5. 24).

2. DURHAM. *Cathedral Library*.—*Very imperfect*, wanting all before $\mathfrak{I} iij$ as well as $\mathfrak{A} iij$ and 5 of the first tract, and $\mathfrak{D} iij$ in the second. Stained and torn. Measurement, 7×5 inches. Bound in a volume of tracts by Wynken de Worde.

Obtained from Rev. — Neale, Vicar of Northallerton, by Thos. Rudd, and by him presented, about 1720, to this library.

3. EARL OF DYSART.—*Imperfect*, wanting the whole of the second tract, which has been wrenched out; clean, but with many marginal notes. Measurement, $7\frac{3}{8} \times 5\frac{1}{8}$ inches. In manuscript, "This Book belongs to y^e English Benedictin Nuns of our Bl^d Lady of good hope in Paris."

4. EARL SPENCER.—*Nearly perfect*, wanting only a portion of the first leaf. Cleaned. Bought at the Merly sale for £194 5s. Measurement $7\frac{3}{8} \times 5$ inches

5. W. STUART.—*Very imperfect*.

6. ——— A large fragment, consisting of the second treatise complete. In good condition. Measurement, $7\frac{1}{2} \times 5$ inches. For private sale in 1858, for £25.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1743 ...	III. 6928 ...	R. Harley	—	Osborne, Bookseller.
1813 ...	1777 ...	R. Willett	194 5 0	Earl Spencer.

NO. 86.—THE ART AND CRAFT TO KNOW WELL TO DIE. *Folio. Translated by Caxton in 1490. Without Printer's Name, Place, or Date. (1491?)*

COLLATION.—A a 4ⁿ; B a 2ⁿ; then a single leaf improperly signed B iij, which was, probably, followed by a blank. Total 13 printed leaves.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The only Type used is No. 6. The lines, which measure $4\frac{3}{8}$ inches, are spaced to an even length, and there are 31 to a page. Without catchwords or folios. Several 2 and 3-line initials in wood.

The Text begins on sig. A j recto,

C Here begynneth a litill treatise shorte and abredged spe-
kyng of the arte ⁊ crafte to knowe well to dye

Whan it ys soo that what a man maketh or doeth/it
is made to come to some ende/And yf the thyng be
goode and well made/it muste nedes come to goode
ede. Thene by better ⁊ gretter reason/cuery man oughte to

The Text ends on a single leaf, signed B iij,

Thus endeth the traptye abredged of the
arte to lerne well to depe/translated oute of
frenshe in to englyshe. by willm Caxton
the xv. day of Junn / the yere of our lord a
M iij Cxxx x.

MANUSCRIPTS.—*Royal* 8 B. xvi (sæc xv), in Latin. *Royal* 17 D vi, and 17 D xviii; *Harl.* 1706 and 4011; also *Bib. Imp., Paris*, 7303; these are in English, all bearing the same title, but are very much longer than the work printed by Caxton, and vary considerably in the treatment of the subject.

REMARKS.—The above are manuscripts of the work usually known as "The Art and Craft to live well and die well." This was often printed. A Latin edition was issued by Guy Marchand, at Paris, in 1483, and French editions by Verard, at Paris, and Colard Mansion, at Bruges. From the latter it seems very probable that our Caxton, as he says in the colophon, "abredged" his text.

An English version of the full work was made early in the 16th Century by Andrew Chertsey, and printed by Wynken de Worde in 1506.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 11. c. 8).—*Perfect*, and in very good condition. Measurement, $11 \times 7\frac{1}{8}$ inches.

2. OXFORD. *Bodleian*.—*Imperfect*, wanting sig. b 5, slightly stained. Measurement, $10 \times 7\frac{1}{4}$ inches. Bound with *Directorium*, 2nd edition, in the original parchment wrapper.

3. PARIS. *Bib. Imp.*—*Perfect*, but much cropped, every leaf being mounted close to the print. Bought of "Honest Tom Payne" for £10 10s.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount.	Purchaser.
			£ s. d.	
1773 ...	1876 ...	J. West.....	5 2 6 ...	J. Ratcliffe.
1776 ...	1666 ...	J. Ratcliffe	4 4 0 ...	Geo. III.
1786 ...	320 ...	M. C. Tutet	2 2 0 ...	Payne

NO. 87.—THE BOOK OF COURTESY. *Quarto. Second Edition. "Emprynted attē westmōster." Without Name or Date. (1491 ?)*

COLLATION.—This little piece probably consisted, like Caxton's early editions, of a 4th and a 3rd, making 14 leaves, all printed—a conclusion gathered from the only fragment known.

TYPGRAPHICAL PARTICULARS.—The fragment, from which alone we know that such an edition was printed, consists of two quarto pages only, printed upon one side of a half-sheet, the other side being blank. One of the pages is signed **bb**, which, as already

seen in "The Rule of St. Benet," was used for **h j**. Here then we have the 1st recto of the outermost sheet of the 2nd signature, and, by folding the half-sheet with the unprinted part inside, we see directly that the opposing page must be the last of that signature, and, in all probability, the last of the tract.

The Type is all No 6, but the appearance of the small device, which was probably never used in Caxton's lifetime, points out a late date for its execution.

The Text on sig. **bb** recto consists of 3 stanzas in "Balad Royal," with a blank line between each.

The 1st stanza begins,

Redeth his werkys full of pleaunce

The 2nd stanza begins,

Redeth my chyldre redeth his bookes alle

The 3rd stanza begins,

Schold Ocklpyf in his translacon

The next page, **bb** verso, is blank, as is its fellow page **b 6** recto (**b** being a 3rd). Sig. **b 6** verso, the fellow page to **bb** recto, the last of the signature, and also doubtless the last of the tract, is occupied with some phrases, already described at page 57 *ante*, where Caxton used them with a precisely similar object, viz., to fill up a blank page. The last lines, underneath which are the imprint and the small device, are as follows:—

**a Thraue of thresshers a Upeng of ydoners
a Lasshe of carters a Haltpnes of cookes**

**¶ Here endeth a lypyll treatyse called
the booke of curtesye or lypyll John.
Imprinted attre westminster.**

*The small
"W.C." Device
up-side-down.*

As this edition, like the 1st and 2nd, has 3 verses to the page, it would, although in a somewhat smaller type, take up the same number of leaves. The early editions had a blank leaf at the end, which here we find filled up with the curious epithets noticed above.

The *fragment* is in the Douce collection at the Bodleian, having apparently been rescued from the cover of a book. Measurement, $6\frac{3}{4} \times 5\frac{1}{2}$ inches. The reversal of the device, and the blank side of the paper, suggest the idea that this fragment was a *first proof*, although, from the numerous blunders in most of Caxton's pages, it is difficult to believe that corrections were ever made after the matter was once set up.

No. 88.—THE FESTIAL (LIBER FESTIVALIS). *Folio. Second Edition.*
"Caxton me fieri fecit." Without Place or Date. (1491?)

COLLATION.—a b c d e f g h i k l m n o p are 4^{ns}, with the 1st leaf of a blank; q has but 1 printed sheet, or 2 leaves; r a 4ⁿ; s a 3ⁿ, with device on s 6. In all 136 leaves, of which 1 is blank.

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type consists of two sizes, Nos. 6 and 7, the latter being that in which Wynken de Worde printed many of his early books. The lines are in double column, and measure only 2½ inches. They are spaced to an even length, and there are 33 to a column. Without folios or catchwords. Plain initials, cut in wood, of the depth of 2, 3, or 5 lines, are used. There is a small rude wood-cut on sig. f 6 verso.

Commencing with a blank leaf, the prologue follows, in double column, on sig. a ij, the Text beginning—

¶ The helpe and grace of al-
 myghty god thurgh the beseechyn-
 ge of his blessed moder saynt ma-
 ri be wpth vs at our begynnyng
 helpe vs ⁊ speke vs here in our ly-
 uping / and bring vs vnto the bli-
 ss that neuer shall haue endyng
 Amen

M In owne simple vndersto-
 dyng I fele well how it fa-
 reth by oþer that ben in the same

of all the hie festis of the yere. ¶
 I wyl ⁊ praye that it be called fes-
 tiuall / the whiche beginneth at the
 first soday of aduent in worship
 of god ⁊ all his sayntes that ben
 written therein /

¶ Incipit liber qui vocatur /
 festialis /

G O demen ⁊ wymmen
 this dape is called

the rather by the helpe of his blef-
 sid moder marp / ⁊ his holy spow-
 sesse saynt bryggyte / and all sayn-
 tes. Amen

The Text ends on the 5th verso of sig. s, three-fourths of the way down the 2nd column,

Caxton me fieri fecit

The next recto is a blank page, the verso having the large device.

REMARKS.—From the use of No. 7 Type, which was Wynken de Worde's, it is very probable that this book was printed by him immediately after his master's death. This edition too is not an exact reprint of Caxton's, issued in 1483. Every Festival has the prefix "Gode men and wymmen," or "Good frendis," and every tale is preceded by

the word "Narracio." Several stories not in the 1st edition have been added, while the Pardon of Corpus Christi, in Latin and English, which follows Trinity Sunday in 1st edition, is here entirely omitted. From this it may be inferred that this edition was printed from manuscript. For comparison an extract from each is appended.

SECOND EDITION. (Sig. c iiiij).

In that one lefe were written | the iij. cōmaundementes /
that lon | gen to god. and those ben these. | ¶ The fyrste.
thou shalt wor- | ship thy god and leue hym aboue | all
thyng. For thou shalt direct | all maner thyng to goddis
wyll | by for thyne owne / and sue his | and not thyne owne
wyll / The | secunde cōmaundement is this / Thou shal not
take his name in | veyne. that is for to saye / thou | shall
not be called goddis childe | as cristen man. and serue the
fen | de / for them that name is to the | but vayn / Also thou
shalt not | swere by god / nor by no parte of | his body / nor
by noo thyng that | he made. but in forderynge of the |
trouth / And yet whan thou arte | constryed thereto / The
thirde cō | maundement is / thou shalt kepe | thyne holy daye.
that is for to say | thou shall be erly vp & late dow- | ne to
serue god on the holy daye. | as thou arte on the werkedaye
to | thyne owne werke / as besy shall | thou be on the holy
daye to serue | god / The fourthe cōmaundement | is. thou
shalt worschipp thy fader and thi moder that brought the in |
to this werke / Also thy godfa- | der and thy godmoder / that
made | the a cristen man / and thy fader | vnder god that
hath cure and char- | ge of thy soule / The fyfth is / thou |
shalt slee noo mon nother wyth | thy tong nor with thi hōde
nor with | euyl ensample. The sixte / thou | shalt slele noo
mannys goodes | The viij is / se wytnesse / The nynthe / thou |
shalt not coueyte thy neyghbours go | des / ne noo thyng that
longith to | hym that is his. ayenst his will | The tenthe /
thou shalt not desire | thy neyghbours wyfe. nor counse | ly
her in noo waye to doo euill | that shold be harme or vilonye
to | her husbōde. These ben the x. cō- | maundementes the
whiche euery | cristen man & woman is bounde | to kepe /

FIRST EDITION. (Sig. c ij).

In that one lefe were wryten three cōmaundementis
that lon- | gen to god and been these / Thow shall loue |
thy god and worschipp hym aboue alle thyngs so thou
shalt | put alle thyngs in goddes wyll before thy wyll
and so sewe | his wyll and not thy wyll / That other
cōmaun- | dement is thou shalt not take goddes name in
veyne | That is thou shalt not be callyd a crysten
man and serue the | fende / That name stonleth the to
in vayne | And also thou shalt not swere by god / nor by
no parte of | his body ne by no maner thyng that he made
but in affirmynge | of the trouthe / And yet but whan thou
art constryed | therto by Justyce / The thyrde is thys
that thou | shalt holde thyn halydayes that is thou shalt
be as erly vp / and as late down on the holy day as thou
art on the werkedaye | to thy werke / The fourth is thou
shalt honour thy fader | and thy moder that haue brought
the in to the world / and thy | godfader & thy godmoder
that made the a cristen man / and thy | fader vnder god
that hath charge of thy soule / The fyfthe is | thou shalt slee
no man neyther with thy mouth nor wyth thyne | hande
ne wyth euyl ensample ne withdrawe here ne techynge | to
hem that thou art holden to teche / The vij is thou shalt
doo | no lecherye wythout wedlock / The viij is thou shalt
stele no | thyngs grete nor small / The viij is thou shalt
bere no false | wytnesse ayenst no man | The ix is thou
shalt not coueyte thy | neyghbours good ne no thyng that
is ayenst his wyll / | The x is thou shalt not desyre thy
neyghbours wyfe ne counceyll | hir by no waye to don none
euyl that shold be harme or shame to | her husbond /
These ben the x cōmaundementis the wyche | eche crysten
man & woman is holde to kepe /

EXISTING COPIES.

1. BRITISH MUSEUM. *General Library* (C. 21 d). *Imperfect*, wanting all before sig. b j, and a portion of sig. f 6. Stained, and with scribbings. Measurement, 11½ × 8 inches. Autographs of several of the "Sexten" family. From the sale of Rev. E. James, 1854. Followed by the 2nd edition of "Four Sermons."
2. CAMBRIDGE. *Public Library*.—*Imperfect*, wanting sigs. p iij, and 5. Followed by the 2nd edition of "Four Sermons." Measurement, 11 × 8 inches.

3. OXFORD. *Bodleian*.—*Imperfect*, wanting sigs. **c** **iiij** and 5; and f 6. Measurement, $10\frac{1}{4} \times 7\frac{3}{8}$ inches. Followed by 1st edition of "Four Sermons."

4. DUKE OF DEVONSHIRE.—*Imperfect*, wanting sig. **b** j. Measurement, $10\frac{1}{4} \times 7\frac{3}{8}$ inches. Followed by 2nd edition of "Four Sermons."

5. EARL OF PEMBROKE.—*Imperfect*, wanting sigs. **i** j, **ij**, **iiij** and **iiij**; **m** 8; **p** j. Measurement, $9\frac{3}{4} \times 7\frac{1}{4}$ inches. Bound alone.

6. EARL SPENCER.—*Imperfect*, wanting sig. **a** ij. Clean and in fair condition. Measurement, $10\frac{3}{4} \times 7\frac{7}{8}$ inches. Autograph of "Thomas Potter." Followed by 2nd edition of "Four Sermons."

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1795 ...	603 ...	Thomas Allen	6 6 0 ...	—
1812 ...	90 ...	Duke of Roxburghe	105 0 0 ...	Earl Spencer.
1854 ...	332 ...	Rev. E. James	27 0 0 ...	Stevens, Bookseller.

No. 89.—FOUR SERMONS. *Folio. Second Edition. Sine ullâ notâ. (1491?)*

COLLATION.—**A** **B** **C** are 4th; **D** is a 5th = 34 leaves.

TYPOGRAPHICAL PARTICULARS.—There is no title. The Type is all No. 6. In double column. The lines measure $2\frac{1}{2}$ inches, being a very little shorter than the "Festial," and are spaced to an even length. 33 lines to a column. Without folios or catchwords.

The Text begins on sig. **A** j, with a 3-line wood-cut initial:—

<p>The mayster of sentence in the seconde boke and the fyrst dyspunction/ sa- yth that the souerayn cause/ whi god made all creatures in heuen</p>	<p>se myn owne soule. ne pours/ I purpose me by his leue hoonly thus to shew it and rede it to you in the boke/ for to pour lernynge it is as good thus as wythout</p>
---	--

The Text ends half-way down the 2nd column of the 9th verso of sig. **D**, with the collect, "Absolve quesumus," the last 3 lines being—

gloria inter sanctos et electos
tuos resuscitati respirent/ Per
xpm dñm nostrum Amen/

On the recto of the 10th leaf is the device of Caxton, the verso being blank.

For REMARKS, see the 1st edition, page 137 *ante*.

EXISTING COPIES.

1. BRITISH MUSEUM. *General Library* (C. 21. d).—*Imperfect*, wanting half of the leaf D 6, and all after. Slightly stained; and is preceded by the 2nd edition of the "Festial." Measurement, $11\frac{1}{2} \times 8$ inches. Purchased in April, 1855.
2. CAMBRIDGE. *Public Library* (AB. F*).—*Imperfect*, wanting the last leaf with the device, but all the text is here. Clean. Measurement, 11×8 inches.
3. DUKE OF DEVONSHIRE.—*Imperfect*, wanting only the last leaf, with device. Clean. Measurement, $10\frac{1}{4} \times 7\frac{3}{4}$ inches. Is preceded by the 2nd edition of the "Festial."
4. EARL SPENCER.—*Perfect*, and in good condition. Is preceded by the 2nd edition of the "Festial." The Roxburghe copy. Measurement, $10\frac{3}{4} \times 7\frac{7}{8}$ inches.
5. FRIEDRICH CULEMANN.—*Imperfect*, wanting all after sig. D j. Bound alone. No copy unaccompanied by the "Festial" appears to have been offered for sale by public auction.

No. 90.—THE CHASTISING OF GOD'S CHILDREN. *Folio. Sine ullâ notâ.*
(1491 ?)

COLLATION.—An unsigned sheet (2 leaves), containing table and prologue; A B C D E F G are 3rd; H a 2nd. In all 48 leaves, and no blanks.

TYPOGRAPHICAL PARTICULARS.—In this book we meet with the first approach to a title-page, which consists of a 3-line paragraph printed in the centre of the first recto (see Plate LII). The Types are No. 6 for the text, No. 7 being found on the first page only. Double columns—the lines measuring $2\frac{5}{8}$ inches, and being fully spaced out. 36 lines to a column. Without folios or catchwords. Initials in wood 3 and 4 lines deep.

The Text begins with the following 3 lines in the centre of the 1st recto,

¶ The proufftable boke for mānes soule / And right comfor-
table to the body / and specially in aduerſite trespulacion / whiche
boke is called The Chastysing of goddes Chylidren

On the verso, with a floriated 5-line initial, and in double column (see Plate LII), the first 2 lines being in Type No. 7,

¶ Drede of almighty
god helppous suf-
fer a short pistle I ſen-
de you of the mater of
temptaciōs / whiche pistle as me

The causes considered. and many
other shalfully I may drede to wri-
te of this chastysing But asking
helpe of god almyghty / by whoos
might the affe had speche to the pro

On the 2nd recto is the table,

¶ Here begyneth the table of
this present boke /
ending at the bottom of the verso,

receyue all such ghoſtly graces þat
he be not deceyued. Caplo xxj.

The 1st chapter begins on sig. A j recto,

¶ That holy men & gode men ben
more tempted than other / and how
our lorde playeth with his childer
by enſayle of the moder & hir chyld
de / and what Joye & myrthe is in
our lordes preſence / Caplo j.

The Text ends on the recto of sig. D 4, with the verso blank,

not denye to the alone that prayest
her ſoo beſely / Yet ouer all this
whan thou art harde tempted. and
not comforted / truſt thyght well þat
god loueth the / And he ſuffre the
for thou ſholdeſt know the heuynel
ſe / and depneſſe of ſinne. And alſo
thyne owne bretilneſſe / & vniſſygh
te to ſtonde / and this is a grete þeſe
te of god. For the preſumpepon
and ouertruſt of ſome ſinners þe
ſeeth not god / For they ben to hom

che ben likened to ſoure dyuerſe ſe-
uers / Capitulo viij

wherof they make noo mencyon of
ony chappitres.

þy that ye falle not in temptation
That good lorde knoweth wel þy
his grace & ordenaſſe how prouffi
table it is to good men & wyemen
moche to be tempted & to be trou-
bled. þat ſempth þy his wordes why:

to ful Joye & bliſſe / Now god gra
unt that it myghte ſo be. that euer
is laſtþyng in Crimpte /

MANUSCRIPTS.—The only manuscript which appears to be in the British Museum is *Harl.* 6615, 14th Century. It begins "Here ben . . the chapitels of yis boke folowyng whiche is clepyd ye chastisingys of goddys childry." On the 3rd folio is the text, "In drede of almyzty god Relygous syster" &c. It agrees on the whole with Caxton, in design, but is very different in phrase. In wants also the conclusion which appears in the printed edition.

REMARKS.—The use of a title-page, a practice unknown to Caxton—the appearance of Type No. 7—and the adoption of signatures having 3 sheets only—all point to Wynken de Worde, rather than to Caxton, as the Printer of this book, which was probably executed about 1491. The original Writer of the work is unknown, and there seems but little reason for attributing its composition to Caxton: nor has it, as stated by Dr. Dibdin, any connection with "A Treatise of Love."—*Typ. Ant.*, vol. i, pages 356-7.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 10. b. 21).—*Perfect*, clean, and free from manuscript notes. Measurement, $10\frac{1}{2} \times 7\frac{1}{2}$ inches.
2. CAMBRIDGE. *Public Library* (AB. 10. 27).—*Perfect*. Slightly stained. Measurement, $11 \times 7\frac{1}{2}$ inches. Autograph, "R. Johnson p^d viij d. 1514." Bound up with four other books from the same Press.
3. THE SAME. Another copy (AB. 4. 13).—*Imperfect*, wanting the first 2 leaves. Slightly stained and patched. Measurement, 11×8 inches. Bound in the same volume as "A Treatise of Love."
4. GLASGOW. *Hunterian Museum* (Ad. 8. 7).—*Perfect*. Stained, with few manuscript notes. Bound with "A Treatise of Love." Measurement, $10\frac{1}{2} \times 7\frac{1}{2}$ inches. The Harleian copy.
5. SION COLLEGE, London.—*Imperfect*, wanting sigs. D ij and 5. Very much stained. Book-plate "E Bibliotheca Durdenensi Honoratiss : D : Georgij Com : de Berkley." Measurement, 11×8 inches.
6. DUKE OF DEVONSHIRE.—*Perfect*. Clean, and free from manuscript notes. Measurement, $11 \times 7\frac{3}{4}$ inches.
7. EARL SPENCER.—*Perfect*, clean, and free from manuscript notes. The Roxburghe copy. Measurement, $11 \times 7\frac{3}{4}$ inches.
8. H. HUTH, Esq.—*Perfect*, with the exception of a few lines supplied in facsimile. In good state, but much cropped. Measurement, $10 \times 7\frac{1}{8}$ inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1682 ...	90 ...	R. Smith	0 5 0 ...	—
1698 ...	89 ...	Dr. Bernard	0 1 10 ...	—
1743 ...	V. 1701 ...	R. Harley	— ...	Osborne, Bookseller.
1751 ...	1957 ...	Osborne, Bookseller	0 15 0 ...	—
1773 ...	1871 ...	J. West	5 0 0 ...	Dr. Hunter.
α 1776 ...	1663 ...	J. Ratcliffe	4 6 0 ...	—
1812 ...	91 ...	Duke of Roxburghe	140 0 0 ...	Earl Spencer.
α 1813 ...	174 ...	S. Alchorne	94 10 0 ...	—
1819 ...	970 ...	Marquis of Blandford	32 10 0 ...	Lord Aylesford.
1826 ...	1217 ...	J. Inglis	17 10 0 ...	W. Valentine.
1829 ...	I. 567 ...	J. Rennie	30 9 0 ...	—
1842 ...	552 ...	W. Valentine	5 0 0 ...	—
α 1854 ...	648 ...	J. D. Gardner	25 0 0 ...	H. Huth.

No. 91.—A TREATISE OF LOVE. *Folio. Translated in 1493. Without Printer's Name, Place, or Date. (1493?).*

COLLATION.—**A B C D E F G H** are all 3^m = 48 leaves all printed.

TYPOGRAPHICAL PARTICULARS.—Without title. The Type is No. 6 for the text, but on the first page is a line in Type No. 7, the first of Wynken de Worde's founts. The whole is in double column.

The Text begins on sig. **A j** recto,

¶ This treatise is of loue and spe
kyth of iiii of the most sperpall lo
ups that ben in the worlde and the

* * *
whiche treatise was
translatid out of frenshe Into en
glyshe / the pere of our lord **¶**cccc
lxxxiiij by a persone that is vnper
fyt in luche werke wherfor he hū
bly byssethe the lernyd reders wpyth
parpens to correcte it where they
fynde nede. And they ⁊ alle other
redders of their charyte to pray for
the soule of the sayde translatour

The Text ends on the 2nd column of the 6th recto of sig. **H**,

Whiche boke was lately transla
ted out of frensh in to englyshe
by a right well dysposed persone /
for by cause the sayd persone thoug
hte it necessary to al deuoute peple
to rede/or to here it redde/And also
caused the sayd boke to be enpryn
ted /

Underneath this is the small device. The reverse is blank.

REMARKS.—This is evidently an issue from the press of W. de Worde, whose earliest type is seen in the first page, and who was accustomed to make up his books in 3^m instead of 4^{ns}, as was the plan during Caxton's life. The tract does not appear to have been translated till 1493, and may have gone to press the succeeding year: now Caxton died in 1491. The non-occurrence of the small device in any other book attributed to

Caxton is another reason for supposing it to be in reality the workmanship of Wynken de Worde, who frequently used this shaped device in his early publications. At a later period he added his own name to the design.

Although not the work of Caxton, "A Treatise of Love" has been included in this chapter, because "A List of Books printed in Type No. 6" would be imperfect without it.

EXISTING COPIES.

1. CAMBRIDGE. *Public Library*.—*Perfect*. Stained. Measurement, 11×8 inches. From Bishop Moore's Collection. Bound after "The Chastising of God's Children."

2. GLASGOW. *Hunterian Museum* (Ad. 8. 7).—*Perfect*. Slightly stained, with a few manuscript notes. Bound after "Chastising." Measurement, $10\frac{1}{2} \times 7\frac{1}{2}$ inches. The Harleian copy.

3. DUKE OF DEVONSHIRE.—*Perfect*. Much scribbled over and patched. Measurement, $11 \times 7\frac{3}{4}$ inches.

4. EARL SPENCER. *Perfect*, clean, and free from manuscript. Measurement $10 \times 7\frac{1}{8}$ inches. From the library of Roger Wilbraham.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
1829 ...	907 ...	John Rennie	35 14 0 ...	R. Wilkes.

A LIST
OF
BOOKS NOT PRINTED BY CAXTON,
BUT
HAVING SOME CONNECTION WITH HIS TYPES;
ALSO OF
DOUBTFUL WORKS,
AND
BOOKS ERRONEOUSLY ASCRIBED TO HIS PRESS.



No. 92.—THE LIFE OF SAINT KATHERINE.—THE REVELATIONS OF SAINT ELIZABETH OF HUNGARY. *Folio. Sine ullâ notâ. (1493?)*

COLLATION.—a is a 4ⁿ; b c d e f g h i k l m n o p are 3ⁿ; q is a 2ⁿ. Total 96 leaves, all printed

TYPOGRAPHICAL PARTICULARS.—There is no title-page. The Type for some of the headings is No. 7, the same as that already noticed in "Chastising" and "Festial;" but the Type for the body of the work is a partial re-casting of No. 4*, with many new additions, and on a rather smaller body, being evidently a different fount from any known to have been used by Caxton. For a more full account of these see the chapter on Type No. 4. The pages are in double-column, and have 43 and 44 lines to a page. Full lines measure 2½ inches. Without folios or catchwords.

The Text begins on sig. a j, with 3 lines in No. 7 Type,

**¶ Here begynneþ the lyf of Saynt
Katherin of lenis the bleſſid virgin**

made in latyn. The whiche paſſeth your
vnderſtondyng / and to touche alle ma:

¶ Audi filia et vide

* * * * *

Ere dou:
ghter ⁊ ſee
fructuous
example
of vertu:
ous liuin:
ge to edy:

Wood-cut
initial **W**
eleven lines
deep.

On sig. p 5 recto, 9 lines from the bottom of the page, in the 2nd column:—

**¶ Here endeth the lyff of that gloriuous
byrgyn and Martyr Saynt Katheryn off
Gene /**

On the verso of the same folio, in Type No. 7,

**¶ Here begynnen the reuelaciōs
of Saynt Elſabeth the kynges
doughter of hungarye /**

wylt be my doughter dyscypple and ſer:
uant : I wolde be thy moder ladye and
mayſtreſſe / And when thou art of me

And underneath, with a 6-line initial,

**¶ On a day whan saynt Eli
ſabeth was in preup pra:
yer : and fought her ſpon:**

The Text ends on sig. q 4 recto,
 heu .and my beynes opened / And ther
 fore soo haboundaunt and thyng loyered
 blode flowed out of my hyde / Althylfe

The verso is blank.

¶ Here enden the reuelacions of saynt
 Elphabeth the kynge's daughter of hun
 garye /

REMARKS.—This book, like some already mentioned, was in all probability the workmanship of Wynken de Worde, shortly after Caxton's death. This opinion is borne out by the types used, by the signatures being in 3rd instead of 4th; by very long pages, and by wood-initials, identical with those used in the early books of Wynken de Worde.

St. Katherine of Sienna was canonized in 1461: her life does not appear in the "Golden Legend."

St. Elizabeth of Hungary was canonized in 1235, and her life, with somewhat of additions, is included in the "Golden Legend," but this is a very different text. The Translator from the original, which was in Latin, is unknown.

EXISTING COPIES.

1. BRITISH MUSEUM. *King's Library* (C. 10. b. 4).—*Imperfect*, wanting the last leaf, which is, however, supplied in facsimile. In good condition. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches.

2. THE SAME. *Grenville Library* (10542).—*Perfect*, clean, and fine. Measurement, 11×8 inches. The Roxburghe Arms on the binding. From Archdeacon Butler's library.

3. CAMBRIDGE. *Public Library*.—*Perfect*, and in good preservation. Measurement, $10\frac{3}{4} \times 6\frac{1}{4}$ inches. Bound with Rastell's "Dyalogue on Gentylnes," and two interludes, the volume being lettered "Lives of Saints."

4. COPENHAGEN. *Royal Library*.—*Perfect*, and in good condition.

5. WINCHESTER COLLEGE.—*Perfect*, and in excellent preservation. Measurement, $10\frac{1}{2} \times 7$ inches. The type-stamp of "Robert Hedrington his Bookes 1577."

6. DUKE OF DEVONSHIRE. *Imperfect*, wanting sigs. h ij and 5, and g j and 4. These are supplied by 4 leaves taken from an early edition by Wynken de Worde, which shows it to be the very copy upon which Kippis has made some remarks. *Biog. Brit.*, vol. i, page 376. Measurement, $10\frac{3}{4} \times 7\frac{1}{2}$ inches. From the Harleian library.

7. EARL SPENCER.—*Made perfect*, clean, and free from manuscript. Measurement, $10\frac{1}{2} \times 7\frac{1}{2}$ inches.

8. HON. R. CURZON.—*Perfect*, the last leaf is mounted, but otherwise in good condition.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser
1743 ...	III. 1562 ...	R. Harley ...	—	Osborne, Bookseller.
1761 ...	1930 ...	Osborne, Bookseller ...	1 1 0	—
1776 ...	1219 ...	J. Ratcliffe ...	3 3 0	George III.
a 1794 ...	1209 ...	Edwards, Bookseller ...	5 5 0	Duke of Roxburghe.
a 1812 ...	232 ...	Duke of Roxburghe ...	95 0 0	J. Townley
a 1814 ...	772 ...	J. Townley ...	231 0 0	—
1815 ...	1420 ...	J. Roberts (i. 2 l.) ...	33 12 0	Earl Spencer.
1815 ...	387 ...	Spencer, duplicates (i. 4) ...	22 0 0	C. Hutton.
1817 ...	739 ...	T. F. Dibdin (i. 1 l.) ...	34 3 0	—
1823 ...	459 ...	G. W. Taylor ...	37 16 0	Thorpe, Bookseller.
1826 ...	1223 ...	Thorpe, Bookseller ...	19 8 6	—
a 1827 ...	695 ...	Anon ...	28 7 0	T. Grenville.
1832 ...	1259 ...	Anon ...	41 0 0	—

No. 93.—THE GOLDEN LEGEND. *Third Edition. Folio. "Fynysshed at westmestre . . The year of our lord M CCCC lxxxriij | . . ¶ By me wyllyam Caxton."*

COLLATION.—Table and prologue a 2ⁿ; a b c d e are 4^m; f a single sheet; f g h i k l m n o p q r s t u v x y z r g are 4^m; e a 2ⁿ, signed to e iij; A B C D E F G H I K L M N O P Q R S T U V X Y Z are 4^m; aa bb cc dd ee are 4^m; ff a 3ⁿ, signed to ff iij; and gg a 2ⁿ, signed to gg iij. Total 436 leaves, all printed.

TYPOGRAPHICAL PARTICULARS.—Without title-page. The Types are No. 7, and the re-casting of Type No. 4*, noticed in the preceding work, which fount is only known to have been used for these two books. The work is in double column, and the lines, of which there are 44 to a column, measure 2½ inches. Without folios or catchwords. Many woodcuts and woodcut initials.

The text begins on the recto of an unsigned leaf, with the large cut of Saints, over which is the following heading, in Type No. 7 :—

**Here begynneth the legende named in latyn aurea / that is to say in englyf
the the golden legende : For lpe as passeth golde in valewe al other
metallys / soo thys legende exceedeth all other bookes :**

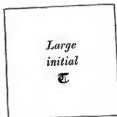
On the verso is the prologue, with a large floriated T, 3½ inches square :—

**He holy & blessed doctour
saint Jeron sayth thys auctoryp**

The table follows and ends at foot of 4th verso. Then, with space for a 6-line initial,

He tyme of thaduent

The Text ends on sig. **gg** 4 verso, with the large initial **T** already noticed,



Hus endeth the legēde named
in latyn legenda aurea / that
is to say in englishe the gol
de legēde For lyke as passeth
golde in balewe al other me
tallis / soo thys Legende erre
deth all other bookes / wherein
ben conteyned alle the hyghe
and grete festys of our lorde
The festys of our blessyd la
dy / The lynes passios & my
racles of mani other saintes
hystories & actes / as all alon
ge here afore is made menp
on / whiche werke I dyde ac

complished at the commaundemēte and requeste of the noble and pyp
saunte erle & my sprecial good lord wyllyam erle of Aronde / And now
hane reuiewed & fynyshted it at westmestre the xx day of May / The yere
of our lord M CCC lxxxiiij / And in the viij yere of the reygne off
kyng Henry the vij /

¶ By me wyllyam Caxton /

Under this is the Crucifixion cut, as in Plate LVII.

REMARKS.—The date, 1493, in the colophon is without doubt correct, although the
“**¶** By me William Caxton” would seem to place the printing at latest in 1491. This
is only another instance of the utter disregard of accuracy by Wynken de Worde, who
has here reprinted Caxton's colophon, with the date only altered, and thus caused what
might have been a puzzling anomaly. For a description of Caxton's editions of the
“Golden Legend” see *ante* pages 151 and 182.

EXISTING COPIES.

1. BRITISH MUSEUM. *General Library* (C. 21. d.)—*Imperfect*, wanting the first three leaves, nearly all sig. **a** **iiij**, and **gg** 4. Clean, but much cropped. Measurement, $10\frac{1}{2} \times 7\frac{5}{8}$ inches. Autograph of “Robertus Howsā,” who has made many manuscript notes in the margins; also of “Thomas Shuttleworth.” Purchased in 1860.
2. OXFORD. *Bodleian*.—A large fragment, consisting of 202 leaves between sigs. **I** and **S**. Measurement $10\frac{3}{4} \times 7\frac{1}{2}$ inches. On a vellum label inserted at the beginning and probably a portion of the original wrapper, is the following Autograph—“Sum cuiqz Tho : Hearne This old imperfect book was given me by Mr. John Bagford.”

3. SALISBURY CATHEDRAL.—*Imperfect*, beginning on sig. a ij, and wanting 6 leaves at the end. Measurement, $10\frac{3}{4} \times 7\frac{1}{4}$ inches.

4. DUKE OF DEVONSHIRE.—*Imperfect*, wanting one leaf of table. In good condition. Measurement, $10\frac{3}{4} \times 7\frac{1}{4}$ inches.

5. EARL OF ASHBURNHAM.—*Imperfect*, wanting all before sig. a 5; 12 leaves in various parts, and all after cc 5. Measurement, $11\frac{1}{2} \times 8$ inches.

6. EARL SPENCER.—*Perfect*, and in good condition. Measurement, $10\frac{7}{8} \times 7\frac{3}{4}$ inches. The Alchorne book-plate. This is one of the few books exchanged by the Earl on his parting with the Alchorne library.

7. HON. R. CURZON.—*Imperfect*, wanting several leaves.

8. REV. THOMAS CORSER.—*Imperfect*, wanting the first 5 leaves, and the last. In good state. Measurement, $11\frac{1}{8} \times 8\frac{1}{8}$ inches. Mr. Utterson's copy.

9. A very imperfect copy, wanting about 80 leaves, in various parts, is in the possession of Mr. Blades.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount. £ s. d.	Purchaser.
a 1776 ...	1670 ...	John Ratcliffe	9 15 0 ...	—
1790 ...	1015 ...	Gustavus Brander	3 15 0 ...	—
1796 ...	686 ...	William Herbert (i.)	3 13 0 ...	—
1813 ...	172 ...	Stanesby Alchorne (i.)	82 19 0 ...	Duke of Devonshire.
1814 ...	379 ...	Dr. Sumner (i.)	63 0 0 ...	—
a 1826 ...	802* ...	J. Inglis (i.)	12 12 0 ...	John Dent.
a 1827 ...	1326 ...	John Dent (i.)	6 12 6 ...	—
1852 ...	483 ...	E. V. Utterson	29 0 0 ...	Rev. T. Corser
1854 ...	3 ...	Pickering, Bookseller	21 10 0 ...	—
1860 ...	1263 ...	Anonymous	15 0 0 ...	W. Blades.

No. 94.—THE SIEGE OF RHODES. *Folio. Sine ullâ notâ.*

COLLATION.—Four unsigned 3^{ms}, or 24 leaves all printed.

TYPOGRAPHICAL PARTICULARS.—Without title of any sort. The type is very rude and uneven, being a different fount to that used for the "St. Katherine" and "Golden Legend" just noticed. Some of the letters are the same as Caxton's No. 4* but many rude additions have been made. There is a space between each line, probably made by the use of "reglets," the unevenness of which is very apparent. The lines are spaced to an even length, and there are 26 to a page, except the 1st and 2nd which have, respectively, 30 and 31. They measure in length $4\frac{1}{2}$ inches, the depth of 26 lines varying from 7 to $7\frac{1}{2}$ inches. Without signatures, folios, catchwords, or printed initials.

On the 1st recto is a prologue, beginning, with space for a 5-line initial, without director,

O the moste excellent / moste redoubted / and
moste crysten kyng : kyng Edward the fourth
Johan knyght hys humble poete laboure / and
moste lowly seruant : kynchng vnto the ground
sayth salute . It ys not out of your knowleche

7 her ty ppte moste prudente Prynce: howe that thies fourty ye

The prologue ends at foot of the 1st verso, and the account of the Siege follows on the 2nd recto, with space for a 6-line initial,

yth that I haue aplyed me to declare and
publyshe to alle crysten people the siege of
the noble and inuincible cytee of Rhodes :
first I purpose to telle and opene the causes
that moued the cruell tyrant Mahumete
grete Turke and insurpable enemye to oure

crysten faith / that he with so grete might 7 so grete streynight

The Text ends half-way down the 24th verso:

cum : where they tarped and refresthed theym nerehand . xi .
dayes : and afterward tourned to their countrey / with their
grete shame / their hurte 7 grete myschefe . Deo gracias .

REMARKS.—“In regard to the original Latin composition of Kay’s performance it was most probably as Warton conjectured the “*Obsidionis Rhodiae Urbis Descriptio*” of “GULIELMUS CAORSINUS, or CAORSIN,” Vice Chancellor for 40 years of the Knights of Malta, who died in 1501; and who has described the unsuccessful siege of the city by Mahomed II, in 1480. Caorsinus’s works were collected and published at Ulm in 1496.”—*Typ. Ant.*, vol. i, page 353.

EXISTING COPIES.

1. BRITISH MUSEUM. *General Library* (C. 21. d).—*Imperfect*, wanting the last leaf, but an unusually large and uncut specimen. Measurement, $12 \times 8\frac{1}{2}$ inches. Purchased with the Harleian manuscripts, where it appears as No. 1632.
2. THE SAME. *Grenville Library* (6209).—*Perfect*, and in excellent preservation. Measurement, 11×8 inches.
3. EARL SPENCER.—*Perfect*, and clean. Measurement, 11×8 inches.

SALE PRICES.

Year.	Sale Lot.	Seller.	Amount.		Purchaser.
			£	s. d.	
1789	248	Macartney	5	5 0	Earl Spencer.
1831	411	Lord Strangford	31	10 0	T. Grenville.

APOCRYPHAL WORKS.

BARTHOLOMEUS DE PROPRIETATIBUS RERUM.

This work is supposed to have been printed by Caxton, at Cologne, on the strength of a statement by Wynken de Worde. As, however, this Printer has perpetrated the most curious contradictions and mis-statements in many of his prologues and colophons, it seems more than probable that he blundered here also, as no connection whatever can be traced between the typographical customs of Caxton and those of the Cologne school; nor does any copy of "Bartholomeus" exist which can, with any show of reason, be attributed to Caxton's Press.

For further remarks on this subject see Vol. I, page 102.

THE METAMORPHOSES OF OVID.

In the Pepysian library, Cambridge (2124) is an English manuscript of the 15th Century, not improbably Caxton's Autograph, and consisting of the Tenth, Eleventh, Twelfth, Thirteenth, Fourteenth, and Fifteenth Books of Ovid's *Metamorphoses*. Each book in the manuscript begins with a red-ink title, the first being:—

"Here followeth the | xth booke of Ouyde | wherof the first fa | ble is of the mari | age of Orpheus | and Erudice his lo | ue. Cap° pm°."

For an imitation of this paragraph see Dibdin's *Typ. Ant.*, vol. i, page 14. At the end of the volume is the following colophon:—

"Translated and fynnyshed by me William Caxton at Westmestre the xxij day of Apryll / the yere of our lord m . iiiij° iiij^{xx} And the xx yere of the Regne of kyng Edward the fourth."

Now Caxton, from what we know of his disposition, would never have begun a translation in the middle of a book. He therefore, no doubt, translated the former nine books also. But all Caxton's translations, and especially in the busy time of 1480, were made for the Press. There seems, therefore, good reason to believe that the *Metamorphoses* were printed also by Caxton, although unfortunately no fragment of such a work is at present known.

It would be an interesting task to examine this English translation of Caxton's, with the view of determining whether our Printer here, as in the case of "Encydos," used a French version of the original Latin of Ovid. Such an undertaking, unless by a Fellow

of Magdalene College, is, however, impossible, as the restrictive arrangements of the Pepysian library render access to its manifold treasures difficult, and examination almost impossible.

THE LIFE AND MIRACLES OF ROBERT EARL OF OXFORD.

In the preface to "The four Sons of Aymon" Caxton says, "Therefore late at the request and commandment of the right noble and virtuous Earl, John, Earl of Oxford, my good singular and especial lord I reduced and translated out of French into our maternal and English tongue the life of one of his predecessors named Robert Earl of Oxford tofore said, with divers and many great miracles which god showed for him as well in his life as after his death as is showed all along in his said book."

Having translated this Life, it is not improbable that Caxton also printed it.

A BALLAD.

The "small fragment of an unknown work," preserved among some old ballads in the British Museum (643. m.) and described by Sir Henry Ellis, and Dr. Dibdin in *Typ. Ant.*, vol. i, page 359, is a portion of the "Cook's Tale," from Caxton's 1st edition of Chaucer's "Canterbury Tales."

Several works, such as "STATUTA," (probably Machlinia's) "LYNDEWODE'S CONSTITUTIONES." "THE LUCIDARY," "AN ACCIDENCE," and others, have been by various Writers included among the books issued by Caxton, but in all cases erroneously.

ADDENDA.

No. 2.—THE CHESS BOOK. *First Edition.*

Add to "MANUSCRIPTS," page 9.

Sloane 779 (English) is a copy made, in 1484, by "Dñs Grace," from Caxton's print.

Add to "EXISTING COPIES," page 12.

10. REV. EDWARD BANKES.—*Imperfect*, wanting the dedicatory leaf. Slightly wormed. From the library of Bishop Wynne.

No. 7.—PROPOSITIO JOHANNIS RUSSEL.

Add to "REMARKS," page 30.

The following account of Bishop Russell's tomb in Lincoln Cathedral is taken from Peck's "*Desiderata Curiosa*." 4to. London, 1799, page 318. The epitaph is evidently more correct than that already quoted from Tanner.

"In the arch an altar monument of marble whereon a pourtraiture in brass, of a bishop, mitred, &c., and on the wall, at his feet, a brass; and, thereon, these latin verses.

Quis sum, quo mihi sors fuerit, narabo. Johannes
Roscel dictus, nomen servans genitoris.
Urbs Wentou a parit. Studium fuit Oxoniense,
Doctorem juris. Me Sarisburia donat
Archidiacono. Legatum mittit in orbem
Rex, & privatum mandat deferre sigillum,
Cancellarii regni tunc deniq; functus
Officio. Cupii dissolvi, vivere Christo;
Ecclesiasq; duas suscepit pontificales,
Roffacastr. primum, Lincolnia condit in unum,
Anno milleno, c. quater, quaterq; viceno.
Bis septem junctis vitalia lumina claudo.

Add to the last paragraph of "REMARKS," page 31.

Harl. MS. 433 is a book kept by Russell, in his official capacity of Chancellor, during the reigns of Edward V and Richard III. In *Cotton MS.*, Vesp. E. XII, is the Autograph, "Le Russelluy je suis. Jo. Lincoln, 1482."

No. 25.—BOETHIUS.

Add to "EXISTING COPIES," page 71.

16. OXFORD. *Wadham College*.—*Very imperfect*, only 70 leaves remaining. Autographs :—"A suo carissimo amico John Sepper"—"R. Warner, 1770"—and "Tho: Martin" (qy ? of Palgrave). Bequeathed to this library by Richard Warner, of Woodford, Essex. Book-plate of Francis Blomefield, 1736. Measurement, $12\frac{1}{2} \times 7\frac{1}{2}$ inches. Bound with an early edition of the "*Speculum vitæ Christi*."

No. 26.—THE CORDIAL.

Add to "MANUSCRIPTS," page 72.

Sloane 779 is a copy from the printed edition of Caxton, made by "Dñs Grace," in 1484.

Add to "EXISTING COPIES," page 74.

10. THE HAGUE. *Museum Meermannno-Westreenianum*.—*Perfect*, but much doctored, with a few leaves at the beginning mounted. Measurement, $10\frac{3}{4} \times 7\frac{3}{4}$ inches.

No. 27.—FRATRIS LAURENTII GULIELMI DE SAONA, ETC.

In "EXISTING COPIES," page 76, read as follows :—

2. SWEDEN. UPSALA. *University Library*.—*Perfect*, and in excellent condition. Measurement, $11\frac{1}{2} \times 8$ inches. The paper, like that in Corpus Christi College, is very stout and firm. There are folios and signatures throughout in manuscript of the 15th Century. On the bottom of the 1st leaf is written, "Collegij Bruns. S.J." The volume was originally chained to a desk in the Jesuit College of Braunsberg, but the chain as well as the clasps have long disappeared. On the capture of Braunsberg by Gustavus the Great, in 1626, the Collegiate library was transported by the Swedish King to Upsala, and presented to the University.

No. 30.—PARVUS ET MAGNUS CHATO, ETC. *Third Edition*.

Add to "EXISTING COPIES," page 82.

3. MAURICE JOHNSON, ESQ.—Particulars not ascertained.

No. 32.—REYNARD THE FOX. *First Edition.*

Add to "EXISTING COPIES," page 88.

6. MAURICE JOHNSON, Esq.—Particulars not ascertained.
-

No. 33.—TULLY OF OLD AGE, ETC.

Add to "EXISTING COPIES," page 94.

21. LORD WODEHOUSE.—*Imperfect*, wanting **h** 8, **i** 3 and 4 in *Old Age*; **h** 8 in *Friendship*; and all after **c** 7. Stained, and with manuscript notes. Measurement, $10\frac{1}{8} \times 7\frac{1}{4}$ inches.

22. REV. T. CORSER.—The *Old Age* only; *perfect*, and in good condition, having the blank leaf at **a** 6. From Jolley's sale in 1844 (Lot 1632). Measurement, $10\frac{1}{2} \times 7$ inches.

No. 39.—THE CHRONICLES OF ENGLAND. *First Edition.*

Add to "EXISTING COPIES," page 111.

8. DUKE OF NEWCASTLE.—*Imperfect*, wanting the 1st leaf of the table, **h** 7, **c** 3, part of **g** 3, **p** 1, and **p** 6. In fair condition. Measurement, $9\frac{1}{2} \times 7\frac{1}{2}$ inches.

9. C. H. H. SOTHEBY, Esq.—*Perfect*, but slightly stained. Measurement, $10\frac{1}{2} \times 7\frac{5}{8}$ inches. Bound after "The Description."

No. 40.—THE DESCRIPTION OF BRITAIN.

Add to "EXISTING COPIES," page 113.

10. C. H. H. SOTHEBY, Esq.—*Perfect*, with the blank leaf at end. Slightly stained. Measurement, $10\frac{1}{2} \times 7\frac{5}{8}$ inches. Precedes "Chronicles."

No. 43.—THE CHRONICLES OF ENGLAND. *Second Edition.*

Add to "EXISTING COPIES," page 121."

7. MR. STEVENS, Bookseller, has an *imperfect* copy, wanting all before sig. a 8; the 4 centre leaves of **r**; and all **p**. Measurement, $10\frac{1}{4} \times 10\frac{1}{2}$ inches. Without "The Description."

No. 44.—POLYCRONICON.

Add to "EXISTING COPIES," page 127.

23. EARL OF ELLESMERE.—*Imperfect*, wanting several leaves.
 24. NORWICH. *The Public Library*.—*Imperfect*, wanting several leaves.
 25. ———— *Imperfect*, wanting all before sig. 1 2, as well as the whole of the Eighth Book, which was Caxton's own writing. Very dirty. Measurement, $10\frac{3}{4} \times 7\frac{1}{2}$ inches. Purchased in July, 1862, at the sale of Miss Richardson Currer's library (Lot 1282), when it fetched £23. It was once in the possession of Thomas Baker, of St. John's College, Cambridge.

No. 48.—FOUR SERMONS. *First Edition*.

Add to "EXISTING COPIES," page 138.

8. SCOTLAND. *St. Andrew's University Library*.—*Perfect*, and in good condition. Measurement, $11\frac{1}{4} \times 7\frac{7}{8}$ inches. Without the "Festial."

No. 50.—CONFESSIO AMANTIS.

Add to "EXISTING COPIES," page 143.

- 16.—W. HAGGARD, Esq.—Particulars not ascertained.

No. 52.—CATON.

Add to "EXISTING COPIES," page 150.

12. MAURICE JOHNSON, Esq.—Particulars not ascertained.

No. 53.—THE GOLDEN LEGEND.

Add to "EXISTING COPIES," page 155.

19. PARIS. *Mazarine Library*.—An *imperfect* copy, measuring $14\frac{1}{2} \times 10\frac{5}{8}$ inches. The following curious communication to Mr. Beedham concerning this copy is from the pen of M. Philartète Chasles, the Conservator of the library:—

"Il y a dix ans, faisant balayer une vieille armoire de la Bibliothèque Mazarine, dont je suis conservateur, j'y découvris par terre sous des débris de vieux linge et du *rubish*, un gros volume sans couverture, et sans aucun titre, que l'on avait mis là pour allumer le feu des bibliothécaires. Telle était, avant la révolution, la négligence avec laquelle les administrations littéraires étaient tenues, que ce Volume-Pariah, ainsi mis aux Invalides depuis 60 ans, et qui avait sans doute fait partie des premières acquisitions de Mazarin, était un fort beau Caxton."

20. ABERDEEN. *King's College*.—*Imperfect*.
21. LINCOLN. *Cathedral Library*.—*Very imperfect*, wanting all before sig. h 6, several leaves in the middle, and three at the end. Measurement, $12\frac{3}{4} \times 8\frac{3}{4}$ inches.
22. HEREFORD. *Cathedral Library*.—*Imperfect*.
23. BATH. *The Abbey Library*.—*Imperfect*.
24. TAMWORTH. *Ravet's Library*.—*Imperfect*.
25. DENCHWORTH, BERKS. *Church Library*.—*Imperfect*.
26. DUKE OF NEWCASTLE.—*Imperfect*, wanting \mathfrak{B} iiij. Doctored and cropped. Measurement, $12\frac{5}{8} \times 8\frac{1}{2}$ inches.
27. LORD AILESBUURY.—*Imperfect*.
28. REV. J. F. RUSSELL.—*Imperfect*, wanting the 1st leaf; c ij; g 5 and 6; S 5; and the last 29. Measurement, $15\frac{1}{4} \times 10\frac{1}{2}$ inches. From the library of Craven Ord, Esq.
29. GEORGE OFFOR, ESQ.—*Imperfect*, wanting all before c ij; u 7 and 8; O j, ij and iij; r ij, iij, 6 and 7; p 8; S iij and 5; D j; E 6, 7 and 8; F i, ij, iij, and iiij; G iij; S ij; F j, ij, iij, 4 and 5; dd ij, iij and iij; cc 5, 6 and 7; and all after gg 5. Measurement, $12\frac{3}{4} \times 8\frac{3}{4}$ inches.

No. 56.—THE ORDER OF CHIVALRY.

Add to "REMARKS," page 161.

The following contribution is from the pen of a well-known Bibliographer.

"This volume was described by Lewis in 1737; by Oldys in 1738; by Ames in 1749; by Herbert in 1785; and by Dibdin in 1810. The description given by Dibdin extends to twenty pages. It teems with error.

"*What is more remarkable than the Gothic Chivalry!* Such is the exclamation of a learned Prelate, and we have a genuine picture of chivalry in this volume—which also contains one of the most animated specimens of the composition of Caxton.

"On the date of the original work we have no information, nor on its authorship. An ancient French manuscript of it is preserved in the British Museum, and there seems to be one at Toulouse. The editions are soon numbered. It was printed as the work of Symphorien Champier, at Lyon, in 1510; and an ancient Scottish version of it, by Sir Gilbert Hay, was printed for the Abbotsford Club, under the able editorship of Beriah Botfield, esquire, in 1847. The edition of 1510 was re-printed at Lyon, as the work of Champier, in 1859. Now, when Caxton printed his translation of it, Champier was a mere child!

"I return to Dibdin. He describes the *Book of the Order of Chivalry* as a translation of the *Ordene de Chevalerie*. It is a distinct work. He describes the *Ordene de Chevalerie* as the production of Hue de Tabarie. The ascription is destitute of authority. It was an assumption on the part of Barbazan. Marin avoided it."—BOLTON CORSEY.

No. 57.—CHAUCER'S CANTERBURY TALES. Add to "EXISTING COPIES," p. 164.

10. MARQUIS OF BATH.—No particulars, nor even the edition, can be given.

No. 59.—THE CURIAL. Add to "EXISTING COPIES," page 169.

3. MAURICE JOHNSON, ESQ.—Particulars not ascertained.

No. 61.—THE LIFE OF OUR LADY. Add to "EXISTING COPIES," page 174.

8. EARL OF DEVON.—Particulars not ascertained.

No. 63.—THE HISTORIES OF KING ARTHUR. Add to "EXISTING COPIES," p. 178.
The 2nd leaf of the prologue is among the *Bagford Fragments*, vol. viii, No. 58.

No. 68.—THE BOOK OF GOOD MANNERS. Add to "REMARKS," page 191.

It is very interesting to find that a copy of Caxton's book had penetrated to the Zetland Isles so early as 1506, as appears from the following extract from the Testament of Sir David Synclar, of Swynbrocht, Knight:—"Item. I leife to Sir Magnus Harrode twa nobillis, and the Buk of *Gud Maneria*." The will is dated from Tyngwall, anciently the chief place in the Zetland Islands. See *Bannatyne Misc.*, vol. iii, page 109.

No. 74.—FAYTS OF ARMS. Add to "EXISTING COPIES," page 210.

21. THE MISSES LLOYD.—*Imperfect*, wanting 5 or 6 leaves. Inherited from Sir R. Williames Vaughan, Bart.

No. 80.—DIRECTORIUM. *Second Edition*. Add to "EXISTING COPIES," page 221.
A single leaf of this unique book is in *Harleian MS.* 5919, folio 2 b.

No. 84.—MIRROUR. *Second Edition*. Add to "EXISTING COPIES," page 230.

12. VIENNA. *Imperial Library*.—*Imperfect*, wanting sigs. a j, ij, iiij, 5, and 8; c iij and 6; and I j and 6. Otherwise in good condition.

No. 1.—THE RECUELL. Add to "EXISTING COPIES," page 7.

Three libraries in America—the Astor and Mr. Lenox's, in New York, and the Loganian Library, Philadelphia, possess each 2 leaves of "The Recuyell," being portions of a fragment purchased some years ago by a London Bookseller.

No. 9.—HISTORY OF JASON. Add to "EXISTING COPIES," page 35.

7. VIENNA. *Imperial Library*.—*Imperfect*, wanting a portion of the 1st leaf, which is supplied in manuscript. Slightly stained. Measurement, $10\frac{1}{8} \times 7\frac{1}{2}$ inches.

No. 10.—DICTES, ETC. *Second Edition*. Add to "EXISTING COPIES," page 41.

4. REV. T. CONSER.—*Imperfect*, wanting the last 3 leaves. From Heber's sale. Measurement, 10×7 inches.

A LIST OF "CAXTONS"

SOMETIME

IN LIBRARIES NOW DISPERSED.

NOTICE.—*The Author will be much obliged by any Corrections or Additions to the following Lists, which, notwithstanding a research through hundreds of Sale-Catalogues, he feels must to a great extent be still imperfect. Address—Mr. Blades, 11, Abchurch Lane, London.*

*The letter (i.) placed after a book means that it is described in the Sale-Catalogue as "imperfect."
(i. 10 l.)=imperfect to the extent of 10 leaves.
(f.) stands for "a fragment," or less than one-fourth of a perfect book.*

N.B.—It does not follow that the omission of an "i" means "perfect," as imperfections are often unnoticed in Sale-Catalogues.

CATALOGUE-LIST OF "CAXTONS"

SOMETIME IN VARIOUS PRIVATE AND PUBLIC LIBRARIES, BUT NOW SOLD OR DISPERSED:

WITH THE NAMES OF PURCHASERS, AND PRICES GIVEN, WHERE KNOWN.

1496-1500.

In 1496 the Churchwardens of St. Margaret, Westminster, were possessed of 15 copies of "The Golden Legend," bequeathed by Caxton, 12 of which sold as under (see *ante*, Vol. I, p. 121).

Year.	Title.	Purchaser.	Price.
1496	Golden Legend	William Ryoll ...	v s. viij d.
1497	Another Copy	Ditto	v s. iiij d.
1498	Ditto	The Parish Priest ...	v s. viij d.
	Ditto	John Crosse	v s. viij d.
1498	Ditto	Sold in Westminster	
to		Hall	v s. viij d.
1500	Two copies	W. Geyffe	x s. iiij d.
	Another copy	Walter Marten	v s. xj d.
	Two copies	W. Geyffe	x s. iiij d.
	Another copy	Daniell Aforge	v s. x d.
	Ditto	W. Geyffe	v s.
			£3 9 5

1510.

R. JOHNSON, M.D., owned 5 Caxtons, which he purchased in 1510 for the undermentioned prices, and bound in one volume. They are now in the Public Library, Cambridge.

Title.	Price.
Godefrey of Boloyne	ij s.
Eneydos	xij d.
Fayts of Arms	ij s. viij d.
Chastising of God's Children	vij d.
Book of Fame	iiij d.

5 Caxtons for 6s 8d

GOODMAN OLLIT, of Downham, sold the following books in the 16th century, (see *ante* p. 93).

Tully of Old Age	3 d.
Monkish Chronicles	v d.

1577.

ROBERT HEDRINGTON owned a large Library, many of his books being still recognisable from having his name stamped with types upon some part of them, thus:—"Robert Hedrington, his Bookes, 1577." His Library contained

Caton,	Speculum Vite Christi,
Knight of the Tower,	Encydos,
Golden Legend, 1483,	The Life of St. Catherine.
(2 copies),	

1634.

SIR WILLIAM KNIGHT PADDY, Physician to James I, bequeathed the following four books to St. John's College, Oxford:—

Chaucer, 2nd edition,	Four Sermons,
Troylus, and Cresside,	1st edition.

1671.

THOMAS FAIRFAX, Baron of Cameron. Born 1611, died 1671. A great Antiquary. His Autograph is in the "Tully" at St. John's, Cambridge, and "The Recuyell" at Wilton.

1681.

MICHAEL HOXYWOOD, Dean of Lincoln, flourished through the greater part of the 17th Century. His Collection of Books, which was very valuable, he presented to the Cathedral Library, Lincoln, having employed Sir Christopher Wren, at a great cost, to build a room to contain it. Of "Caxtons" there were *Caton*, *Chess 2nd edition*, *Chronicles 2nd edition*, *Description of*

MICHAEL HONYWOOD—continued.

Britain, Dictes 1477, Jason, and Reynard the Fox. Early in this Century, Dr. Dibdin paid a visit to the Library, and induced the Dean and Chapter to part with their "Caxtons" to him, in consideration of a very handsome return of new books. *Chess, Jason, and Reynard* went directly into the Library of Earl Spencer, while the remainder formed the gems of a bibliographical advertisement, issued by Dibdin, in 1811, and entitled "The Lincolnse Nosegay." James Edwards is said to have obtained, in a similar manner, some old books for new.

1682.

RICHARD SMYTH. Born 1590, died 1675. Secondary to the Poultry Compter. His extensive Library was sold by Rich. Chiswell in 1682, by Public Auction, at the "Swan" in Bartholomew Close. He wrote a Treatise on the Invention of Printing (Sloane MS. 772).

Lot.	Title.	Purchaser.	£	s.	d.
89	Caton	Not known.	0	4	2
92	Chess Ist		0	13	2
83	Chronicles		0	3	6
91	Eneydos		0	3	0
94	Godfrey	E. of Peterboro'	0	18	2
88	Good Manners	Not known.	0	2	0
86	Jason		0	5	1
84	Knight of the Tower		0	5	1
85	Mirror of the World		0	5	0
90	Pilgrimage & Chastising		0	5	0

11 Caxtons for £3 4 2

This being one of the earliest instances of the Public Sale of Books, the following title to the Catalogue is quoted as a curious sample:—

"BIBLIOTHECA SMYTHIANA sive Catalogus librorum in quavis Facultate Insigniorum Quos Jn Usum suum et Bibliotheca ornamentum multo Aere Sibi comparavit Vir clarissimus Doctissimq; D. Richardus Smyth, Londinensis. Horum AUCTIO habebitur Londini in Aera vulgo dicta *Grat* St. Bartholomew's Close, in Angulum eiusdem Septentrionalium Mall die 15. 1682. Per Richardum Chiswell, Bibliopolaan."

See "Obituary of Richard Smyth, 4th, London, 1849." Camden Society.

1697.

FRANCIS BERNARD, M.D., Chief Physician to James II. Born 1628, died 1697. He owned a very extensive Library, which was sold on his death by Public Auction and realised £1600. (See Birch MSS. 4221.)

Lot.	Title.	£	s.	d.
Part III. 72	Caton	0	3	0
89	Chastising	0	1	10
84	Chess, 2nd Edit.	0	1	6
79	Chronicles	0	4	0
87	Dictes	0	5	4
82	Doctrinal—Chastising	0	5	0
85	Godfrey	0	4	0
73	Jason	0	3	6
71	Knight of the Tower	—	—	—
136	King Arthur	—	—	—
93	Polyconicon	—	—	—
119	The Revenell	0	3	0
105	Tully	0	4	2

10 Caxtons for £1 15 4

1698.

GEORGE, EARL OF BERKELEY. Born 1627, died 1698. Presented many books to the Library of Sion College, including—
Chastising of God's Children, Pilgrimage of the Soul,
Fayts of Arms, Tully of Old Age.

1714.

JOHN MOORE, Bishop of Norwich, and afterwards of Ely. Died 1714. The Library of this Prelate, very rich in black-letter books, contained 30,000 volumes, and upon his death was offered to Lord Oxford for £8000, but being refused was purchased by Geo. I. for £6000, and by him presented to the Public Library of Cambridge, in 1715. It is somewhat remarkable that, with the exception of a *Golden Legend*, the whole of the Caxtons in that Library are from "Bishop Moore's Closet."

1716.

JOHN BAGFORD, the Antiquary, was born 1675, and died 1716. He wrote a life of Caxton, in which he drew upon his imagination for his facts. His character, by Lewis, is truly painted. "He was a weak, injudicious, inaccurate man,

JOHN BAGFORD—continued.

and his papers are good for little, but to mislead people." He collected old books on commission for the Earl Oxford and Bishop Moore. He died, and was buried, in the Charterhouse. The immense collection of 67 large Folio Volumes, now in the British Museum, containing a very great number of Title Pages, Colophons, &c., ought to consign his memory to lasting execration as the mutilator, instead of the preserver, of our Typographical curiosities. He does not seem to have had any Caxtons in his own possession, although fragments of the following books appear in the Bagford Collect., Harl. MS., No. 5919: *The Recuyell, Polyeronicon, Book of Fame, St. Winifred, Pilgrimage, Blanchardin, and Directorium*, 2nd edition.

1735-6.

THOMAS HEARNE, the celebrated Antiquary. Born 1695, died 1735. His Library was sold by Osborne in February 1735-6, but the only Caxton it contained was *Dietes*, (Lot 1001). He had possessed others, as his autograph attests, and among them was *Godfrey*, now at Bristol, and *Golden Legend*, in the Bodleian.

1739.

SIR PETER THOMPSON is stated, in 1739, by Ames to have owned *Dietes*, *Encyclos*, and *Tully*. In the Catalogue of his Library, however, as sold on the death of his grandson, by Evans, in 1815, there does not appear to be a single Caxton.

1740.

REV. THOMAS BAKER, A.M., Fellow of St. John's College, Cambridge. Born 1656, died 1740. Was dispossessed of his Fellowship in 1717, after which he always added to his signature, "Socius ejectionis." He owned—

Polyeronicon (2 copies),
Tully of Old Age,

Dietes, 2nd,
Golden Legend, 1483.

VOL. II.

1740.

NATHANIEL CRYNES. Fellow of St. John's College, Oxford, presented to his College—
Chronicles, 2nd, Parvus et Magnus Catho,
Curia Sapientie, Pilgrimage,
Description, Polyeronicon.
Encyclos,

1743.

ROBERT HARLEY, afterwards Earl of Oxford and Earl Mortimer, Lord High Treasurer to Queen Anne, was born in Bow-street, Covent Garden, in December 1661, and died in 1724. He began the celebrated collection of Books and Manuscripts so well known as the "Harleian." His son Robert, Earl of Oxford, devoted nearly his whole life to its increase. On his death the Library descended to his daughter Margaret, Duchess of Portland, and by her and her mother was offered for sale. The Manuscripts were purchased for the Nation for £10,000, but the printed Books were sold to T. Osborne, Bookseller, for £13,000, being £5000 less than the bindings had cost. Osborne employed Dr. Johnson and Oldys to superintend his "Catalogus Bibliothecae Harleianae;" and in the course of a few years this magnificent collection became scattered over all the Countries of Europe. The following list includes 56 volumes, being the largest number of Caxtons ever contained in one library.

		Title.	
Vol. III.	No. 1576	Art and Craft.	
	372	Arthur.	
	3692	Boethius.	
V.	1738	do.	
III.	3542	Book of Fame.	
V.	1709	and 1718. Caton (2 copies).	
III.	3630	do. (2 copies).	
	6292	Catho 4to.	
	4018	Chess, 1st.	
V.	1762	do.	
III.	6370	O. of Chivalry. 4to.	
	2537	Charles.	
	1549	Curial.	
V.	1701	Chastising.	
	1286	Confessio.	
III.	3539	do.	

LL

ROBERT HARLEY—continued.

Vol. V.	No.	Title.
III.	1544	Cordial.
	3313	do.
V.	1746	Curia Sapientis.
	1538	do.
		(Dictes, 1st.
		Moral Proverbs.
III.	4046	Dictes, 1st.
	4047	Dictes, 3rd.
V.	1697	do. do.
III.	1552	Doctrinal.
	3693	Eneydos.
V.	1769	do.
	1750	Fayts.
III.	4010	do.
V.	1541	Festial.
III.	2781	Gulfrey.
	1574 and 1661.	Golden Legend (2 copies)
	6928	Ghostly matters. 4to.
	4060	Good Manners.
	6635	Infancia Salvatoris. 4to.
	1735, 3400, & 3591	Jason (3 copies).
III.	1562	St. Katherine
	1545	Life of our Lady.
V.	1753	Mirror, 1st.
III.	2532	do.
	1558 and 3507.	Moral Proverbs (2 copies)
	3511	Paris and Vienne.
V.	1639	Polyconicon.
III.	369	do.
	1565	Pilgrimage.
	2753	The Recuyell.
	1546	Speculum.
	3543	Troilus.
	3626	Tully.
	411	Winifred.

For many years these appeared scattered through the Catalogues issued by Osborne at the general price of £1 1s for the Folios, and 15s for the Quartos.

In OSBORNE'S Catalogue 1751 was the following item, "Lot 6347. Catalogue of the late Earl of Oxford's Library as it was purchased (being the original), in 16 vols. 4to, with prices prefixed to each book—£10 10s." What has become of this curious lot?

1746.

REV. JOHN LEWIS, of Margate, the first Biographer of our Printer, does not appear to have possessed a single Caxton, if we may infer this from their absence in the Catalogue of his Library, sold by Payne in 1746.

1752.

SIR H. SLOANE, the eminent Physician. Born 1660, died 1752. His Collection was the foundation of the British Museum. Is stated by Ames to have possessed *Knight, Paris and Vienne, Royal Book, and Pilgrimage.*

1755.

RICHARD MEAD, M.D. A distinguished Physician. Born 1673. Vice President of Royal Society 1717. Died 1755. His Library was sold by Mr. Baker in the above year, and partly in 1761. He appears to have owned but two Caxtons.

Lot.	Title.	Purchaser.	£	s.	d.
1741	Confessio.	R. Willett	1	6	0
1312	Polyconicon	—	3	13	6

1756.

HON. BRYAN FAIRFAX. One of the Commissioners of His Majesty's Customs. Died 1756, and his Library was advertised for sale by public auction. It was purchased entire, at a valuation, by Mr. Child, the Banker, for £2000, whence it passed by marriage into the Family of the Earls of Jersey, and is now at Osterley. The Catalogue, with the Press-marks and a valuation price to each article, is in the British Museum. (See Add. MSS., No. 11327, and Bib. Dec. Vol. III. 307.)

No.	Press Mark.	Title.	£	s.	d.
2022	II. 1. 3. 5	King Arthur	2	12	6
2015	V. 1. 1. 1	Confessio	3	0	0
2020	II. 1. 3. 11	Chronicles (i)	5	0	0
2025	II. 2. 32	Dictes, 1st (i)	6	0	0
2021	II. 1. 3. 13	Eneydos	1	10	0
2017	II. 2. 33	Fayts (i)	1	11	6
2024	I. 1. 4. 4	Mirror, 1st	3	0	0
2026	II. 1. 3. 6	The Recuyell	8	8	0
2023	II. 2. 1	Tully	2	2	0

9 Caxtons for £33 4 0

No. 2025 had "Moral Proverbs" bound at the end, and No. 2019, II. 1. 3. 12, described as "Chronicles 1482," is the edition printed at St. Alban's.

1756.

RICHARD RAWLINSON, M.A., St. John's College, Oxon. Died 1756. His Library, sold by Mr. Baker, brought £1161.

Lot.	Title.	Purchaser.	£	s.	d.
5825	Curia Sapientie	R. Willett	0	6	0
395	Fayts	—	0	11	0
3181	Tully	A. Askew	1	5	0

3 Caxtons for £2 2 0

He had also a Canterbury Tales, 1st, now in the Library of the French Protestant Church, St. Martin's-le-Grand.

1760.

JOSEPH AMES, original Author of the "Typographical Antiquities." Born 1680, died 1750. His Library was sold by Mr. Langford in May, 1760.

Lot.	Title.	Purchaser.	£	s.	d.
821	Canterbury Tales, 1st ...	—	—	—	—
797	Polyconicon (i.)	—	0	7	0
818	do. (i.)	—	0	14	0
820	Le Recueil	Geo. III.	2	12	6

3 Caxtons for £3 13 6

The following books, according to the "Typographical Antiquities," were also in his possession, although probably disposed of before his death.

Boethius,	Godfrey,
Charles (i.),	Golden Legend, 1st,
Chess, 1st,	Do. 1493,
Do. 2nd,	Mirror, 1st,
Chivalry, Order of,	Moral Proverbs,
Chronicles, 1st,	Reynard, 1st,
Cural,	St. Katherine,
Fame, Book of,	Statutes of Henry VII (f.)
Fay's,	Vocabulary (f.)

1773.

JAMES WEST, President of Royal Society; M.P. for St. Albans. The splendid Library he collected was sold in March, 1773, by Mr. Langford. His MSS. went to the Marquis of Lansdowne, and are now in the British Museum.

Lot.	Title.	Purchaser.	£	s.	d.
1876	Art and Craft	J. Ratcliffe	5	2	6
2488	Aynon, Four Sons of ...	J. Ratcliffe	4	4	0

JAMES WEST—continued.

Lot.	Title.	Purchaser.	£	s.	d.
—	Boethius	J. Mason	5	10	0
2281	Book of Fame	J. Ratcliffe	4	5	0
1151	Caton	J. Ratcliffe	4	7	6
1871	Chastising	J. Hunter	5	0	0
1656	Chivalry, O. of	J. Mason	5	5	0
2274	Can't Tales, 1st	Geo. III.	47	15	6
4092	Charles	J. Ratcliffe	13	0	0
2296	Chess, 1st	Geo. III.	32	0	6
2297	Confessio	Geo. III.	9	2	0
1873	Cordial	J. Hunter	14	0	0
2284	Cural	J. Ratcliffe	3	0	0
2288	Diets, 1st	Geo. III.	21	0	0
1190	Eneydos	J. Ratcliffe	4	0	0
2481	Fayts	— Gulston	10	10	0
4093	Goldfrey	Geo. III.	10	10	0
1865	Golden Legend, 1483 ...	J. Hunter	12	15	0
—	Do. 1493 ...	S. Alchorne	—	—	—
2480	Life of Jason	J. Ratcliffe	4	0	0
1862	Life of our Lady	W. Herbert	2	12	6
2469	Mirror, 1st	Geo. III.	12	12	0
336	Do.	A. Gough (i.) ...	2	13	0
2470	Do. 2nd	R. Willett	9	15	0
2283	Moral Proverbs	G. Mason	5	10	0
4091	Polyconicon	R. Willett (i.) ...	16	5	6
1874	Pilgrimage	J. Ratcliffe	8	17	6
2482	Paris and Vienne	Geo. III.	11	0	0
1490	The Recnyell	Geo. III. (i.) ...	32	11	0
1875	Royal Book	Geo. III.	10	0	0
1870	Speculum	J. Ratcliffe	9	9	0
1150	Tully	G. Mason	5	10	0
2280	Troylus	Geo. III.	10	10	0
1864	Winifred	J. Ratcliffe	5	5	0

31 Caxtons for £361 4 6

1774.

WILLIAM FLETWODE, Recorder of London. Born —, died 1594. His Library was sold by E. Paterson, in December, 1774, with the ancient Conventual Library of Missenden Abbey, and contained 5 Caxtons.

Lot.	Title.	Purchaser.	£	s.	d.
1174	Caton	S. Alchorne	45	0	0
1257	Cordial	S. Alchorne	6	12	6
1256	Doctrinal	S. Alchorne	6	6	0
1250	Golden Legend, 1st (i.)	Johnson	0	7	0
1173	Tully	—	8	8	0

5 Caxtons for £26 13 6

L. 2

1775.

ANTHONY ASKEW, M.D. Born 1722, died 1774.
His Library was sold by Baker & Leigh in
February 1775. The only Caxton (Lot 172),
was "Tully," which was bought by Ralph Willett
for 13 guineas.

1776.

JOHN RATCLIFFE, a Chandler in the Borough of
Southwark, and afterwards in Bermondsey. He
bought old black-letter books at per lb, and in
this way often acquired typographical curiosities.
On his death his Library, which contained the
astonishing number of 48 Caxtons, was sold, in
March 1776, by Mr. Christie.

Lot.	Title.	Purchaser.	£	s.	d.
1066	Art and Craft	Geo. III.	4	4	0
783	Blanchardin (i)	Bernard	3	6	0
1608	Boethius	J. Hunter	4	6	0
1014	Book of Fame	Geo. III.	2	15	0
1515	Do.	— White	3	16	0
1226	Cant' Tales, 1st	— Shropshire ..	6	0	0
1021	Do. 2nd (i.) ...	J. Herbert	4	0	0
1427	Caton	J. Hunter	5	5	0
1016	Do.	Geo. III.	3	13	6
1429	Chess, 1st	R. Willett	16	0	0
1216	Charles	Geo. III.	4	4	0
782	Chivalry, O. of (i. 1 l.) ..	Geo. III.	2	8	0
1225	Confessio	Geo. III.	4	0	0
1022	Chronicles (i.)	Geo. III.	4	5	0
1393	Do.	—	5	5	0
1663	Chastising	Geo. III.	4	6	0
1422	Curial	Geo. III.	2	2	0
1217	Dietes, 1st or 2nd	R. Willett	15	15	0
1426	Doctrinal	— Shropshire ..	8	8	0
1214	Eneydes (i. 5 l.)	Geo. III.	2	5	0
1015	Do.	—	5	12	6
1423	Do.	—	5	5	0
1435	Festial, 1st (i.)	Edwards	3	2	0
1020	Do.	Geo. III.	3	0	0
1221	Fayts	Geo. III.	3	10	0
1024	Golden Legend, 1483 ..	Geo. III.	5	15	6
1670	Do. 1493	G. Brand	9	15	0
1223	Godfrey	Geo. III.	6	16	6
1665	Life of Jason	Geo. III.	5	19	0
1219	St. Katherine	Geo. III.	3	3	0
1218	Life of our Lady	Hunter	4	4	0
639	Mirroure, 1st (i. 1 l.) ..	Conant	2	15	0
1017	Do. 2nd	Hunter	4	17	0

JOHN RATCLIFFE—continued.

Lot.	Title.	Purchaser.	£	s.	d.
1222	Mirroure, 2nd	—	8	10	0
1023	Polyconicon (i.)	Downs	3	3	0
1662	Do. (i.)	—	2	3	0
1669	Do.	Dr. Hunter	5	15	6
1220	Pilgrimage	Geo. III.	3	17	0
1667	The Reunell (i.)	Dr. Hunter	4	18	0
1661	Royal Book	G. Brand	2	13	0
1223	Reynard, 1st	Geo. III.	5	10	0
1019	Speculum	Geo. III.	3	3	0
1664	Do.	Dr. Hunter	3	3	0
1425	Do.	—	3	10	0
1428	Tully	R. Willett	14	0	0
1018	Do. (i. 7 l.)	—	1	14	0
1424	Troilus (i.)	W. Herbert	2	0	0
1422	Winifred	Geo. III.	2	17	0

48 Caxtons for £236 5 6

1777

JOHN IVES, F.R.S. Library sold by Baker & Leigh
in March 1777.

Lot.	Title.	£	s.	d.
620	Caton	2	6	0
622	Chronicles, 1st	0	14	0
621	Golden Legend, 1st	1	15	0

3 Caxtons for £24 15 0

1781.

THE HON. THOMAS BEAUCLERCK'S Library, sold
by Paterson in April 1781, contained—

Lot.	Title.	£	s.	d.
3289	Confessio (i.)	2	4	0

1784.

ANDREW GIFFORD, D.D. Born 1700, died 1784.
Assistant Librarian to British Museum, 1757.
Bequeathed his Library which contained 5 (i.)
Caxtons, his MSS. and his Collection of Anti-
quities, to the Baptist College, Bristol.

1785.

ANON. Sold by Leigh and Sotheby, April 25th,
1785.

Lot.	Title.	Purchaser.	£	s.	d.
2652	Boethius	S. Alchorne	6	10	0
2616	Chronicles, 1480	— Rolson	3	3	0
2140	Fayts	S. Alchorne	6	0	0
2141	Godfrey	J. Edwards	4	4	0
2142	Jasyn	J. Edwards	7	13	0

5 Caxtons for £27 9 0

1786.

EDWIN WINNER. Library sold by Leigh and Sotheby, March 1786.

Lot.	Title.	Purchaser.	£	s.	d.
1365	Caton	Ashby	4	+	0
1367	Mirror	Ashby	5	5	0

MARK CEPHAS TUTET, Merchant, of Pudding Lane, London. Born 1733, died 1785. His Library was sold by Mr. Gerard in 1786.

Lot.	Title.	Purchaser.	£	s.	d.
329	Art & Craft	—	2	2	0
362	Cant' Tales (i.)	W. Herbert	1	1	0
363	Confessio (i.)	W. Herbert	1	15	0
485	Chronicles	R. Willbraham	16	0	0
479	Polyconion	— Robson	4	12	0
487	The Revenell	— Austin	21	0	0
6 Caxtons for £46 10 0					

1787.

WILLIAM BAYNTUN. Library sold by W. Ansell, on the Premises, Field Court, Gray's-Inn, 4th June, 1787. A copy of the Catalogue, probably unique, is in the Bodleian.

Lot.	Title.	Purchaser.	£	s.	d.
467	Directorium Sacrorum	Geo. III	—	—	—

1789.

EDWARD JACOB. Library sold by Leigh and Sotheby, February, 1789.

Lot.	Title.	Purchaser.	£	s.	d.
905	Fayts	Chapman	5	7	6

1790.

GUSTAVUS BRANDER, Trustee of British Museum, and Bank Director. Born 1720, died 1786. His Library was sold by Leigh and Sotheby, in February, 1790.

Lot.	Title.	Purchaser.	£	s.	d.
1015	Golden Legend, 1493 (i.)	—	3	15	0
1011	Pilgrimage	—	4	10	0
1013	Royal Book (i.)	—	0	15	0
3 Caxtons for £9 0 0					

1792.

RIGHT HON. DESIS DALY. His Library was sold by Messrs. Vallance, of Dublin, in May, 1792.

Lot.	Title.	Purchaser.	£	s.	d.
208	Book of Fame	—	12	10	3
207	Confessio	—	14	15	9

1795.

THOMAS ALLEN. Library sold by Leigh and Sotheby, in May, 1795.

Lot.	Title.	Purchaser.	£	s.	d.
600	Fayts (i.)	Egerton	5	5	0
603	Festial (i.)	Sir F. Eden	6	6	0
1076	Mirror	Knight	13	13	0
1407	Speculum	—	11	11	0
302	Tully (i.)	—	3	13	6
1566	Do.	Elmsley	11	0	6

6 Caxtons for £51 9 0

WILLIAM HERBERT. Born 1718, died 1795. The continuator of Ames' *Typographical Antiquities*. His Library was sold by Isaac Herbert, his son, in 1795.

Lot.	Title.	Purchaser.	£	s.	d.
709	Cant' Tales, 2nd	Earl of Spencer	7	0	0
745	Doctrinal	R. Farmer	9	0	0
744	Festial (i.)	R. Farmer	2	2	0
705	Godfrey (i.)	Hardinge	3	15	0
686	Golden Legend	Manson	3	13	0
64	Mirror, 1st	—	15	15	0
65	Do. 2nd	—	10	10	0

7 Caxtons for £51 15 0

1797.

Rev. — Wilkinson. Library sold by Leigh and Sotheby, April, 1797.

Lot.	Title.	Purchaser.	£	s.	d.
352	{ Chronicles { Description (i. 2 l.) ... }	Bingham	15	15	0

1798.

REV. S. PEGGE. Library sold by Leigh and Sotheby, 29th March, 1798.

Lot.	Title.	Purchaser.	£	s.	d.
544	Curia Supremæ	Earl Spencer	1	1	0

1798.

RICHARD FARMER, D.D. Born 1735. Master of Emanuel College, and Principal Librarian of the Public Library, Cambridge. Died 1797. His Library, which was sold 29th March, 1798, by King, produced £2210. It had cost him only £500.

Lot.	Title.	£	s.	d.
6211	Chess, 2nd	4	4	0
6222	Festial, 1st	5	0	0
6212	Golden Legend, 1483	1	12	6
7113	Life of our Lady	2	15	0
6223	Mirroure, 3rd	6	0	0

5 Caxtons for £19 11 6

1799.

GEORGE MASON. The extensive Library of this Antiquary was sold before his death on April, 1799, by Leigh and Sotheby.

Lot.	Title.	Purchaser.	£	s.	d.
IV. 261	Blanchardin (i.)	D. of Roxburghe	21	0	0
— 330	Tully	7	10	0

and after his death in 1807,

888	Confessio	15	15	0
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3 Caxtons for £14 5 0

REV. C. H. CRACHERODE, M.A., of Christchurch, Oxon. Born 1729, died 1799. He was a Trustee of the British Museum, to which he bequeathed his Library, noted for its *fine* copies. Of Caxtons it contained *Boethius*, *Eneydos*, and *Mirroure*, 1st edition.

1800.

Duplicates from Earl Spencer's Library, sold in May, 1800, by Leigh and Sotheby.

Lot.	Title.	Purchaser.	£	s.	d.
162	Tully	Ewen	3	4	0
163	Do.	Payne	4	16	0

GEORGE STEEVENS, the Shakespeare Commentator. Born 1736, died 1800. His Library containing but one Caxon was sold by King in 1800.

Lot.	Title.	Purchaser.	£	s.	d.
1150	Reuycell (i.) .....	.....	14	3	6

1801.

S. TYSSEN. Library sold by Leigh and Sotheby in December, 1801.

Lot.	Title.	Purchaser.	£	s.	d.
626	Chronicles (i.)	Baines	3	12	6
1048	Polyconicon (i.)	Heber	5	0	0

1803.

Duplicates of M. WOODHULL, March, 1803.

Lot.	Title.	Purchaser.	£	s.	d.
1030	Mirroure	Powers	88	17	0

1805.

Duplicates of BRITISH MUSEUM. Library sold by Leigh and Sotheby, February 21st, 1805.

Lot.	Title.	£	s.	d.
429	Confessio	8	8	0

1807.

SIR J. SEBRIGHT. Library sold by Leigh and Sotheby, April 6th, 1807.

Lot.	Title.	£	s.	d.
792	Dietes, 1st	31	10	0

JOHN BRAND. Born 1793, died 1806. Secretary to the Society of Antiquaries. His Library was sold by Stewart, in May, 1807.

Lot.	Title.	Purchaser.	£	s.	d.
3058	Cant' Tales, 2nd (i.) ...	Heber	10	10	0
8296	Knight	Earl Spencer	111	16	0
MSS. 30	Propositio	M. of Blandford	2	5	0

3 Caxtons for £124 11 0

1808.

SIR PATRICK BLAKE. Library sold by Leigh and Sotheby, in July, 1808.

Lot.	Title.	£	s.	d.
808	Polyconicon	21	0	0

1810.

RICHARD GOUGH. Born 1735, died 1809. The celebrated Antiquary. His Library was disposed of by Leigh and Sotheby, in April, 1810, and realised £3552 3s, but contained only one book printed by Caxton.

Lot.	Title.	£	s.	d.
2480	Mirroure	4	14	6

1811.

Duplicates of LORD SPENCER. May, 1811.

Lot.	Title.	Purchaser.	£	s.	d.
165	Chronicles ...	Wilbraham	11	11	0

1812.

The DUKE OF ROXBURGH. Library sold by Evans, 1812.

Lot.	Title.	Purchaser.	£	s.	d.
6360	Blanchardin (i.)	Earl Spencer	215	5	0
91	Chastising	Earl Spencer	140	0	0
3240	Confessio	—	336	0	0
6348	Fayts	—	336	0	0
90	Festial, 2nd	Earl Spencer	105	0	0
215	Gold. Leg., 1483 (i. 4 l.)	—	31	0	0
216	Do. do. (i.)	Lysons	6	0	0
232	Katherine	—	95	0	0
3257	Life of our Lady (i.)	—	49	0	0
1753	Mirroure, 1st	—	351	15	0
6201	Le Recueil (i. 31 l.)	Earl Spencer	116	11	0
6350	The Recuyell (i. 1 l.)	D. of Devonshire	1060	10	0
212	Speculum (i. 2 l.)	Earl Spencer	45	0	0
1276	Tully (i. 2 l.)	D. of Devonshire	115	0	0

14 Caxtons for £3002 1 0

1813.

STANESBY ALCHORNE, of the Mint. His Library was sold by Evans, in May, 1813.

Lot.	Title.	Purchaser.	£	s.	d.
173	Boethius (i.)	M. of Blandford	53	11	0
169	Caton (i. 8 l.)	M. of Blandford	51	9	0
174	Chastising	—	94	10	0
166	Chess, 1st (i. 6 l.)	—	54	12	0
167	Cordial	Geo. III.	127	1	0
168	Chronicles (i. 2 l.)	D. of Devonshire	63	0	0
170	Doctrinal (i. 2 l.)	D. of Devonshire	78	15	0
171	Fayts (i. 2 l.)	—	60	18	0
172	Gold. Legend, 1493 (i.)	D. of Devonshire	82	19	0

9 Caxtons for £666 15 0

Mr. Payne, the bookseller, purchased the entire library and resold it entire to Mr. Johnes of Hafod. On the death of the latter it was offered to and purchased by Earl Spencer, who, after changing a few books which were in better condition than those already in his library, sent the whole to Mr. Evans for Public Sale. The "Boethius," the "Golden Legend," and "Chastising" were among the exchanges. (See Bib. Dec. III. 83.)

1813.

RALPH WILLETT, F.R.A.S., of Merly. Wrote two papers on the Origin of Printing, which appeared in Archeol. viii., p. 239, and xi. p. 267. Library sold December 6th, 1813.

Lot.	Title.	Purchaser.	£	s.	d.
604	Chess, 2nd	D. of Devonshire	173	5	0
1059	Confessio	M. of Blandford	315	0	0
754	Dictes, 1st	—	263	10	0
1777	Ghostly Matters	Earl Spencer	194	5	0
1672	Mirroure, 2nd	Do.	136	10	0
1195	Polyconicon (i. 216)	D. of Devonshire	27	6	0
612	Tully	M. of Blandford	210	0	0

7 Caxtons for £1319 16 0

1814.

ANON. Library sold by Leigh and Sotheby, 15th April, 1814.

Lot.	Title.	Purchaser.	£	s.	d.
1637	Fayts	Walsh	189	0	0

Rev. Dr. SUMNER. Library sold by Evans, 16th May, 1814.

Lot.	Title.	£	s.	d.
379	Golden Legend, 1493 (i. 5 l.)	63	0	0

JOHN TOWNLEY. Library sold by Evans, June 1814.

Lot.	Title.	Purchaser.	£	s.	d.
433	Cordial	—	94	10	0
539	Desc. of Britain (i. 1 l.)	Geo. III.	85	1	0
541	Dictes, 1st	—	189	0	0
542	Doctrinal (i. 4 l.)	—	63	0	0
650	Fayts (i. 2 l.)	M. of Blandford	136	10	0
654	Golden Legend 1483 (i.)	Hutton	35	0	0
772	Katherine	—	231	0	0
655	Polyconicon	—	40	19	0
436	Troilus (i. 1 l.)	M. of Blandford	252	2	0

9 Caxtons for £1227 2 0

1815.

J. ROBERTS. His Library was sold by Evans in March 1815.

Lot.	Title.	Purchaser.	£	s.	d.
633	Canterbury Tales, 1st (i.)	Withdrawn	—	—	—
639	Caton	Woodburn	85	1	0
636	Chronicles	Milner	105	0	0
637	Description of Britain	Do.	52	10	0
1420	Katherine (i. 2)	Earl Spencer	33	12	0

4 Caxtons for £276 3 0

1815.

JAMES EDWARDS. A celebrated Bookseller and Collector, who sold his Library before his death, so that he might know its future destiny. He died in 1816, and by his own wish was buried in a coffin made of his Library book-shelves. 830 lots, brought under the hammer of Evans in 1815, realised the large sum of £8467; or an average of more than £10 per Lot.

Lot.	Title.	Purchaser.	£	s.	d.
450	Polyconicon	Arch	17	17	0
164	The Recuyell (i.)	De Bure	43	1	0

SPENCER DUPLICATES. Sold by Evans, May 1815.

Lot.	Title.	Purchaser.	£	s.	d.
355	Canterbury Tales (i.)	—	48	6	0
387	Katherine (i. 2)	J. Hutton	22	0	0

DEVONSHIRE DUPLICATES. Sold by Evans, November 1815.

Lot.	Title.	Purchaser.	£	s.	d.
263	Chronicles (i. 6 l.)	Hutton	17	5	0
264	Doctrinal (i. 6 l.)	Do.	8	12	0
425	Polyconicon (i.)	—	16	16	0

3 Caxtons for £42 13 0

Sir W. DOLBEN, Bart. Library sold by Leigh and Sotheby, 13th December, 1815.

Lot.	Title.	Purchaser.	£	s.	d.
127	Chronicles (i.)	Moir	1	2	0

J. LEWIS GOLDSMID. Library sold by Evans, December 1815.

Lot.	Title.	Purchaser.	£	s.	d.
728	Royal Book	Earl Spencer	85	1	0

1816.

JOHN LLOYD, of Wygfair. Library sold January 1816 by Broster.

Lot.	Title.	Purchaser.	£	s.	d.
1888	Arthur (i.)	Earl Spencer	320	0	0
1513	Diets, 2nd (i.)	—	22	1	0
309	Life of our Lady	—	36	15	0
1469	The Recuyell	G. Hibbert	125	0	0

4 Caxtons for £504 16 0

1816.

Dr. VINCENT. Library sold by Evans, 15th March, 1816.

Lot.	Title.	Purchaser.	£	s.	d.
1176	Diets, 2nd	—	99	15	0
1175	Godefroy	—	215	5	0

C. S. PORTAL. Library sold by Leigh and Sotheby, 21th April, 1816.

Lot.	Title.	Purchaser.	£	s.	d.
1267	Diets, 1st	W. —	52	10	0

1817.

T. F. DIBDIN. Library collected for sale.

Lot.	Title.	£	s.	d.
738	Eneydos (i. 4 l.)	21	0	0
739	Katherine (i. 1 l.)	34	13	0

1818.

BRITISH MUSEUM DUPLICATES. Sold by Leigh and Sotheby, in — 1818.

Lot.	Title.	£	s.	d.
577	Tully	52	10	0

— **BARRETT.** Library sold by Leigh and Sotheby, 7th December, 1818.

Lot.	Title.	£	s.	d.
79	Caton	52	10	0

1819.

MARQUIS OF BLANDFORD, (White Knights). Library sold by Evans, June 1819.

Lot.	Title.	Purchaser.	£	s.	d.
3787	{ Art and Craft. ... } { Pilgrimage (i. 1 l.) ... }	Earl Spencer	152	5	0
968	Caton (i. 1 l.)	—	22	1	0
774	Boethius (i.)	Watson Taylor	22	11	6
970	Chastising	Lord Aylesford	32	10	0
974	Chess, 1st (i. 2 l.)	—	42	0	0
1057	Confessio	Watson Taylor	205	16	0
4470	Eneydos	—	88	4	0
1569	Fayts	—	44	2	0
2368	Jason (i. 1 l.)	—	85	1	0
2555	Knight	—	17	0	0
2766	Life of our Lady (i. 8)...	—	15	0	0
2977	Mirror, 1st (i. 4 l.)	—	55	13	0
2978	Mirror, 2nd	—	196	0	0
3752	Propositio. 4to.	Earl Spencer	73	10	0
3804	Royal Book	Hibbert	162	15	0
972	Troylus (i. 1 l.)	—	87	3	0
1162	Tully	T. Brockett	—	—	—

18 Caxtons for £1316 12 6

1820.

A. LITTLEDALE. Library sold by Leigh and Sotheby, February 1820.

Lot.	Title.	Purchaser.	£	s.	d.
1286	Caton	B. W.	17	0	0
1285	Eneydos	—	18	10	0
1110	Gold. Legend, 1488 (i.)	—	12	12	0
1110*	Jason	W.	75	0	0
827	Mirror, 1st (i.)	B. W.	10	10	0
306	Royal Book (i.)	—	5	5	0

6 Caxtons for £138 15 0

GEORGE III, King of England, took the greatest interest in the collection and arrangement of his noble Library. In 1821 he died, and eight years afterwards George IV made over the whole collection to the British Museum; a large wing being built for its reception. A very few books were reserved by the King, among which were *Le Recueil*, *Æsop*, and the unique parchment copy of *Doctrinal*. These are now in Her Majesty's Library at Windsor. When at St. James's Palace the Library contained the following 39 Caxtons, mostly purchased at the sale of the Libraries of James West and John Ratcliffe:—

Art and Craft,	Fuyts (i.)
Æsop,	Festial, 1st,
Boethius (i.)	Four Sermons, 1st,
Canterbury Tales, 1st,	Golfrey,
Caton,	Golden Legend, 1st (i.)
Charles,	Jason, Life of,
Chastising,	Katherine, Saint (i.)
Chess, 1st,	Knight of the Tower,
Do. 2nd (i.)	Life of our Lady,
Chivalry, Order of (i.)	Mirror, 1st,
Chronicles, 2nd (i.)	Paris and Vienna,
Confessio Amantis (i.)	Polyconicon (i.)
Cordial (i.)	Recueil, 1st,
Curial,	Recuyell, The,
Description of Britain (i.)	Reynard, 1st,
Dietes, 2nd,	Royal Book (i.)
Directorium, 1st,	Speculum (i.)
Doctrinal, on parchment,	Troylus,
Eneydos,	Tully,
Fame, Book of,	Winifred, Saint,

VOL. II.

1820.

AMOS STRETTELL. Library sold by Evans, February 1820.

Lot.	Title.	Purchaser.	£	s.	d.
826	Tully	T. Jolley	42	0	0

SAMUEL LYBONS. Library sold by Evans, 5th June, 1820.

Lot.	Title.	Purchaser.	£	s.	d.
449	Chronicles (i.)	Triphook	0	10	6
864	Golden Legend, 1483	Do.	1	18	0

1821.

EARL SPENCER'S Duplicates. Sold by Evans, March 2nd, 1821.

Lot.	Title.	Purchaser.	£	s.	d.
226	Pilgrimage (i. & l.)	R. Heber	26	15	6

1822.

GEORGE ALLAN. Library sold by Leigh and Sotheby, March 18th, 1822.

Lot.	Title.	Purchaser.	£	s.	d.
662	Doctrinal (i.)	Triphook	5	7	6
661	Mirror, 2nd (i.)	Thorp	6	0	0

1823.

GEORGE WATSON TAYLOR. Library sold by Evans, March 1823.

Lot.	Title.	Purchaser.	£	s.	d.
I. 306	Boethius	—	13	5	0
965	Confessio	—	67	15	0
II. 602	Fuyts	T. Jolley	34	13	0
455	Jason	R. Heber	95	11	0
596	Knight	T. Jolley	62	10	0
459	Katherine	—	37	16	0
998	Le Recueil	Earl Spencer	205	16	0
I. 480	Troylus	T. Grenville	66	3	0
624	Tully	—	47	15	6

9 Caxtons for £319 14 6

SPENCER Duplicates. Sold by Evans, June 5th, 1823.

Lot.	Title.	Purchaser.	£	s.	d.
120	Le Recueil	Knell	73	10	0

ANON. Sold by Leigh and Sotheby, June 17th, 1823.

Lot.	Title.	Purchaser.	£	s.	d.
1467	Polyconicon (very fine)	—	13	13	0

MM

1823.

TROTTER BROCKET. Library sold by Leigh and Sotheby, 1823.

Lot.	Title.	Purchaser.	£	s.	d.
1321	Confessio	Bandinel	58	16	0
782	Tully	G. W. Taylor ...	47	5	0

1824.

SIR M. STYKE, BART. Library sold by Evans, May 1824.

Lot.	Title.	Purchaser.	£	s.	d.
11. 419	Mirror, 1st.....	—	37	18	0

1826.

JOHN INGLIS. Library sold by Leigh and Sotheby, 1826.

Lot.	Title.	Purchaser.	£	s.	d.
596	Canterbury Tales (i.) ...	P. A. Hanrott...	12	10	0
403	Cathon	—	28	17	6
1217	Chastising.....	—	17	10	0
597	Chess, 1st (i.)	Lord Audley.....	31	10	0
804	Confessio (i. 39 l.).....	—	8	0	0
601	Cordial	—	24	3	0
1661	Eneydos (i. 3 l.)	—	20	0	0
791	Fayts	R. Heber	39	18	0
802	Golden Legend, 1483 (i.) ..	—	25	4	0
802*	Do. 1493 (i. 6 l.)	—	12	12	0
1205	Mirror, 2nd	—	11	15	0
1220	The Recuyell, (i.).....	Bib. Roy., Paris	15	0	0
1424	Reynard, 1st	T. Grenville.....	184	16	0

13 Caxtons for £431 15 6

1827.

JOHN DENT. Library sold by Evans in 1827.

Lot.	Title.	Purchaser.	£	s.	d.
1. 838	Dietes, 1st	—	15	15	0
1326	Gold. Leg., 1803 (i.)	—	6	12	6
11. 143	Polycronicon	—	103	19	0
1242	Le Recueil (i.).....	R. Heber	36	10	0

4 Caxtons for £162 16 6

ANON. 1827.

Lot.	Title.	Purchaser.	£	s.	d.
695	Katherine	—	28	7	0

1829.

JOHN MILNER. Library sold by Evans, May 1829.

Lot.	Title.	Purchaser.	£	s.	d.
801	Chronicles	Higgs	70	7	0
802	Description of Britain ...	—	21	0	0

1829.

GEORGE HIBBERT. Library sold by Evans, May 1829.

Lot.	Title.	Purchaser.	£	s.	d.
2510	Dietes, 1st	P. A. Hanrott...	46	4	0
3113	Fayts.....	P. A. Hanrott...	37	16	0
5663	Mirror, 2nd	—	38	4	6
6925	The Recuyell	— Wilkes	157	10	0
7149	Royal Book	—	61	19	0

5 Caxtons for £239 13 6

CRAVEN ORD. Library sold by Evans, June 25th, 1829.

Lot.	Title.	Purchaser.	£	s.	d.
367	Golden Legend, 1483 ...	Russell	18	18	0

JOHN RENNIE. Library sold by Evans, July 20th, 1829.

Lot.	Title.	Purchaser.	£	s.	d.
I.—567	Chastising.....	—	30	9	0
11.—907	Treatise of Love ...	Wilkes	35	14	0

1830.

WM. SIMONDS HIGGS. Library sold by Sotheby and Son, April 26th, 1830.

Lot.	Title.	Purchaser.	£	s.	d.
204	Chronicles	—	73	10	0
205	Description of Britain ...	—	27	6	0
447	Jason, Life of	Wilkes	87	3	0

3 Caxtons for £187 19 0

1831.

CHARLES MEIGH. Library sold by Evans, March 30th, 1831.

Lot.	Title.	Purchaser.	£	s.	d.
446	Fayts	Wilkes	23	0	0

LORD STRANGFORD. Library sold by Sotheby and Wilkinson, August 12th, 1831.

Lot.	Title.	Purchaser.	£	s.	d.
411	Siege of Rhodes	Earl Spencer.....	31	10	0

ANON. Sold by Evans, May 28th, 1831.

Lot.	Title.	Purchaser.	£	s.	d.
1259	Katherine	—	41	0	0

1832.

JOHN BROADLY. Library sold by Evans, July 12th, 1832.

Lot.	Title.	£	s.	d.
324	Dietes 1st (i. 3 l.)	14	0	0

1833.

P. A. HANROTT. Library sold by Sotheby and Wilkinson, 1833.

Lot.	Title.	£	s.	d.
I.	1704 Canterbury Tales, 1st (i.)	9	15	0
	2322 Dietes, 1st	43	1	0
IV.	1459 Eneydos	43	1	0
I.	2497 Fayts	30	9	0
II.	1522 Polycronicon (i. 7 l.)	27	10	0
III.	2063 Le Recueil	27	0	0

6 Caxtons for £180 16 0

1834.

FRANCIS DOUCE, Esq. The Library bequeathed by him to the Bodleian, Oxford, in 1834, comprised—

Description of Britain (i.)	Fayts of Arms, 2 copies.
Doctrinal of Sapience (i.)	Golden Legend, 1st (i.)
Eneydos (i.)	Polycronicon (i.)

RICHARD HEEBER. Library sold by Evans, Dec., 1834.

Lot.	Title.	Purchaser.	£	s.	d.
IV.	815 Cant' Tales, 1st (i.)	—	10	15	0
	816 Do. 2nd (i. 3 l.)	—	78	15	0
II.	2328 Dietes, 1st (i. 3 l.)	—	—	—	—
IV.	1230 Fayts	—	13	13	0
	1836 Jason, Life of	—	87	0	0
	1439 Polycronicon (i. 25 l.)	—	10	15	0
	2636 Pilgrimage (i. 6 l.)	W. Miller	18	18	0

6 Caxtons for £219 16 0

1835.

LORD AUCKLAND. Library sold by Evans, February 2nd, 1835.

Lot.	Title.	Purchaser.	£	s.	d.
807	Eneydos (i. 1 l.)	H. Holland	24	0	0

DR. KLOSS. Library sold by Sotheby and Wilkinson, May 7th, 1835.

Lot.	Title.	£	s.	d.
2845	Mirror	14	0	0

1835.

ANON. Sold by Evans, May 16th, 1835.

Lot.	Title.	£	s.	d.
499	Golden Legend (i.)	4	6	0
500	Polycronicon	10	15	0
227	Speculum (i. 2 l.)	16	5	0

3 Caxtons for £31 6 0

1836.

WILKINSON. Library sold by Sotheby and Wilkinson, April 11th, 1836.

Lot.	Title.	£	s.	d.
IX.	684 Fayts	43	0	0

SIR FRANCIS FREELING. Library sold by Evans, November 1836.

Lot.	Title.	Purchaser.	£	s.	d.
885	Moral Proverbs	W. Miller	38	0	0
1335	Polycronicon (i.)	Andrews	1	16	0
420	Speculum (i.)	Rev. T. Corser	25	10	0

3 Caxtons for £65 6 0

1838.

BISHOP OF DURHAM. Library sold by Evans, July 21st, 1838.

Lot.	Title.	£	s.	d.
255	Polycronicon (i.)	13	10	0

REV. W. VALENTINE. Library sold by Sotheby and Wilkinson.

Lot.	Title.	£	s.	d.
552	Chanting (The Alchorne copy)	5	0	0

1843—51.

THOMAS JOLLEY. 1st Part. Library sold by Sotheby and Wilkinson, February 7th, 1843.

Lot.	Title.	£	s.	d.
635	Eneydos	66	0	0
634	Knight	90	0	0

2nd Part, June 10th, 1844.

Lot.	Title.	£	s.	d.
1633	Fayts	79	0	0
1632	Tully	60	0	0

3rd Part, June 23rd, 1851.

Lot.	Title.	Purchaser.	£	s.	d.
695	Polycronicon (i.)	—	10	15	0
694	Tully (i.)	W. B.	30	0	0

6 Caxtons for £325 15 0

MM 2

1845.

B. H. BRIGHT. Library sold by Sotheby and Wilkinson, March 1845.

Lot.	Title.	£	s.	d.
1240	Canterbury Tales (v. i.)	21	0	0
2488	Golden Legend (i.)	30	10	0

DUKE OF SUSSEX. Library sold by Evans, August 1845.

Lot.	Title.	£	s.	d.
224	Caton	16	10	0

1846.

SIR THOMAS GRENVILLE. Died in 1846, bequeathing his magnificent Library to the British Museum. It contained 12 books printed by Caxon. Of all these there were copies already in the Museum, with the exception of "Statutes of Henry VII." The following is a list of the Grenville Caxtons:—

Boethius,
Canterbury Tales, 1st (i.)
Do. 2nd (i.)
Confessio Amantis (i.)
Chess, Game of, 1st (i.)
Encyclos,

Fayts of Arms,
Katherine, Life of Saint,
Polyconicon,
Reynard, 1st,
Statutes of Henry VII.
Troyens and Creside (i.)

1847.

R. WILKES. Library sold by Sotheby and Wilkinson, March 1847.

Lot.	Title.	Purchaser.	£	s.	d.
682	Caton (i. 2 L.)	—	23	15	0
694	Fayts	—	54	0	0
1409	Jason, Life of	J. D. Gardner	121	0	0
2101	The Recuyell (i. 6 L.)	—	165	0	0

4 Caxtons for £363 15 0

J. H. S. PIGOTT. Library sold by Sotheby and Wilkinson, June 1847.

Lot.	Title.	£	s.	d.
67	Fayts	30	0	0
103	Diets	31	10	0

WILLIAM KNIGHT. Library sold by Sotheby and Wilkinson, 1847.

Lot.	Title.	£	s.	d.
888	Cordial	45	0	0

1849.

T. RODB. (*Bookseller.*) Library sold by Sotheby and Wilkinson, July 1849.

Lot.	Title.	£	s.	d.
475	Fayts (i. 5 L.)	43	0	0

THORPE (*Bookseller.*) December 1849.

Lot.	Title.	£	s.	d.
3450	Boethius	105	0	0

1850.

REV. CHARLES FLETCHER, July 1850.

Lot.	Title.	£	s.	d.
1073	Golden Legend, 1483	21	0	0

1851.

RIGHT HON. C. W. WILLIAMS WYNNE. February 1851.

Lot.	Title.	£	s.	d.
761	Golden Legend, 1483	21	0	0

1852.

HON. ARCHIBALD FRASER, of Lovat. Library sold by Sotheby and Wilkinson, February 18th, 1852.

Lot.	Title.	Purchaser.	£	s.	d.
240	Order of Chivalry (i. 3. L.)	E. of Ashburnham	55	10	0

E. V. UTTERSON. Library sold by Sotheby and Wilkinson, April 1852.

Lot.	Title.	Purchaser.	£	s.	d.
483	Gold. Legd., 1493 (i. 2 L.)	Rev. T. Corser	29	0	0
1200	Life of our Lady (i. 9 L.)	Do.	32	0	0
482	The Recuyell (i. 50 L.)	—	55	0	0

3 Caxtons for £116 0 0

1853.

CHARLES HURT. Library sold by Sotheby and Wilkinson, May 3rd, 1853.

Lot.	Title.	Purchaser.	£	s.	d.
239	Mirror, 2nd	W. Tite	91	0	0

1854.

REV. C. H. CRAWFORD. Library sold by Sotheby and Wilkinson, February 1854.

Lot.	Title.	£	s.	d.
190	Fayts (i. 2 L.)	77	0	0

1854.

— PICKERING (*Bookseller.*) Library sold by
Sotheby and Wilkinson, March 20th, 1854.

1st Part.

Lot.	Title.	£	s.	d.
472	Fayts (i. 5 l.)	10	5	0
473	Golden Legend, 1493 (f.)	21	10	0
969	Polyconicon (i. 6 l.)	65	0	0

2nd Part.

Lot.	Title.	£	s.	d.
1650	Confessio (i. 40 l.)	24	0	0
1952	Polyconicon (e. l.)	20	10	0

5 Cantons for £141 15 0

C. W. LOSCOMBE. Library sold by Sotheby and
Wilkinson, July 19th, 1854.

Lot.	Title.	£	s.	d.
1130	Dietes (i. 2 l.)	89	0	0

J. D. GARDNER. Library sold by Sotheby and
Wilkinson, July 1854.

Lot.	Title.	Purchaser.	£	s.	d.
650	Boethius (i. 2 l.)	—	70	0	0
463	Caton	J. Lenox	81	0	0
618	Chastising	—	25	0	0
462	Golden Legend, 1483	Duke d'Aumale	230	0	0
460	Jason, Life of	J. Lenox	105	0	0
461	Reynard, 1st	—	195	0	0
464	Royal Book	—	33	0	0

7 Cantons for £739 0 0

REV. E. JAMES. Library sold by Sotheby and
Wilkinson, November 23rd, 1854.

Lot.	Title.	Purchaser.	£	s.	d.
332	Festial, 2nd	British Museum	27	0	0

1856.

DAVID LAING. Library sold by Sotheby and
Wilkinson, June 16th, 1856.

Lot.	Title.	Purchaser.	£	s.	d.
279	Dietes (i. 3 l.)	H. Huth	6	0	0

W. H. PERKS. Library sold by Sotheby and
Wilkinson, December 1856.

Lot.	Title.	£	s.	d.
280	Mirror, 2nd	13	0	0
818	Polyconicon	41	0	0

(Both returned as imperfect and re-sold.)

1856.

W. H. PERKS—continued.
February 25th, 1857. Re-sale.

Lot.	Title.	£	s.	d.
730	Mirror, 2nd. (i. 18 l.)	10	15	0
737	Polyconicon (i. 10 l.)	31	0	0

3 Cantons for £54 15 0

1857.

ANON. Sold by Sotheby and Wilkinson, August
20th, 1857.

Lot.	Title.	£	s.	d.
517	Polyconicon (i. 4 l.)	70	0	0

ANON. Sold by Sotheby and Wilkinson, December
15th, 1857.

Lot.	Title.	Purchaser.	£	s.	d.
116	Tully	H. Huth	275	0	0

1858.

REV. P. BLISS. Library sold by Sotheby and
Wilkinson, June 1858.

Lot.	Title.	£	s.	d.
1.	1496 Dietes, 1st	—	—	—

JOHN HARWARD. Library sold by Sotheby and
Wilkinson, December 1858.

Lot.	Title.	£	s.	d.
499	Fayts (i. 5 l.)	32	0	0

1859.

ANON. Sold by Sotheby and Wilkinson, March
23rd, 1859.

Lot.	Title.	Purchaser.	£	s.	d.
575	Life of our Lady (i. 30 l.)	W. Tite	41	0	0

DAWSON TURNER. Library sold by Puttick,
May 17th.

Lot.	Title.	Purchaser.	£	s.	d.
529	Doctrinal (i. 6)	T. Bateman	28	0	0

EDWIN COTTINGHAM, M.R.C.S. Library sold by
Sotheby and Wilkinson, June 15th, 1859.

Lot.	Title.	£	s.	d.
462	Golden Legend, 1483 (e. l.)	16	10	0

1860.

ANON. Sold with the Crowninshield Library by
Puttick, July 12th, 1860.

Lot.	Title.	Purchaser.	£	s.	d.
478	{Chronicles } (i. 3 l.)	E. of Ashburnham	180	0	0
	{Description }				
1867	Tully (20 loose leaves)		15	0	0

1860.

H. HOLLAND. Library sold by Sotheby and Wilkinson, 1860.

Lot.	Title.	Purchaser.	£	s.	d.
535	Eneydos (i. 1 l.)		84	0	0

ANON. Sold by Hodgson, November 6th, 1860.

Lot.	Title.	Purchaser.	£	s.	d.
1263	Golden Legend, 1493 (v.l.)	W. Blades	15	0	0

FELIX SOLAR. Library sold at Paris, Nov. 19th, 1860.

Lot.	Title.	Purchaser.	£	s.	d.
2948	Fayts (i. 4 l.)	Techener			

SIR H. SAVILLE. Library sold by Sotheby and Wilkinson, December 19th, 1860.

Lot.	Title.	Purchaser.	£	s.	d.
476	Confessio (v. l.)	E. of Ashburnham	46	0	0

1862.

From the CONGREGATIONAL LIBRARY. Sold by Puttick, July 21st, 1862.

Lot.	Title.	Purchaser.	£	s.	d.
2005	Servitium de Transfig...	British Museum	200	0	0

GUG. LIBRI. Library sold by Sotheby and Wilkinson, August 3rd, 1862.

Lot.	Title.	Purchaser.	£	s.	d.
137	Fayts	H. Huth	255	0	0

MISS RICHARDSON CURBER. Library sold by Sotheby and Wilkinson, August 4th, 1862.

Lot.	Title.	Purchaser.	£	s.	d.
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The greatest number of copies ever brought together is 77, being the number now in the British Museum; but of these 24 are duplicates, leaving the number of works only 53. The Caxtons in Earl Spencer's Library, although numerically less than those of the National Library, make nevertheless a more complete collection, and embrace 56 separate works, or 3 more than the number in the British Museum. Other Libraries come far behind these two. The Public Library, Cambridge, has 38 separate works, a total considerably augmented by the numerous unique pieces of poetry in quarto. The Bodleian has 28 separate works, and the Duke of Devonshire 25.

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The Reader who examines this list may well be astonished at the number here given of *unique* Caxtons. Out of 94 works above enumerated, no less than 33 are known to us by single copies, or by fragments only. The fact is almost incredible even to those most conversant with the rarities of the Westminster Press; and the question naturally arises—If more than one-third of Caxton's issue has been *nearly* destroyed, how numerous may have been the editions of which we shall never learn the existence? A glance at the titles of the *uniques* will show that the books most liable to destruction, probably owing in part to their being much used, and in part to the destructiveness of religious sectarianism, are those, directly or indirectly, of an ecclesiastical character—such as “*Horæ*,” “*Psalters*,” “*Meditacions*,” &c. On the other hand there seems no especial reason for the almost total destruction of such works as the romances of “*King Arthur*,” “*The Four Sons of Aymon*,” “*Blanchardin*,” “*Charles the Great*,” the 2nd edition of “*Reynard*,” or the various short poems in quarto.

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THE END.

ERRATA TO VOL. I.

- Page 3, line 25—for *Dr. Kippis*, read *Oldge*.
 Page 18, foot note—for *Huffin*, read *Huffa*. Side note—for *Sir H. Nicholas*, read *Sir H. Nicolas*.
 Page 19, line 30—for a *Frenchman*, read a *Genoese Merchant*.
 Page 31, foot note, line 5—for *Baccace*, read *Bacce*.
 Page 68, line 4—for *proved that the house could not be older than the time of Charles II.*, read *was of opinion that the house could not be older than the time of Charles I.*
 Page 68, line 14—for *al'onestre*, read *slauonege*.
 Page 100, line 19—for *Daniel F. Adrien*, read *Daniel, Son of Adrien*.

ERRATA TO VOL. II.

- Page 9, line 11—Omit *6 Royal 19 A viii* (French). The same.
 Page 9—Add to MANUSCRIPTS, Sloane 779 (English) is a copy made in 1181 by *Dns Grace* from a printed edition by *Caxton*.
 Page 10, in the first foot note—for *flamboy*, read *fauibourg*.
 Page 54, line 13—for 1483, read 1484.
 Page 73, line 5—for *Mattaire*, read *Maittaire*.
 Page 83, line 15, and page 84, line 25—for *Birch 2135*, read *Sloane 2135*.
 Page 83, line 32—for *Notice sur Vincent de Beauvois, par Danou*, read *Notice sur l'incut de Beauvois, par Danou*.
 Page 83, line 34, and page 84, line 5—for *Beauvois*, read *Beauvois*.
 Page 88, line 8—for *Gouda*, read *Delft*.
 Page 91, line 35—for *FREDERICK RUTH*, read *HENRY RUTH*.
 Page 103, line 4—for *title*, read *table*.
 Page 132, line 23—for *see page 138 post*, read *see page 156 post*.
 Page 181, in the title—for *Sietus V*, read *Sigtus IV*.
 Page 247—Add to "COLLATION," *On the last leaf is Caxton's large Device*.
 Page 260, at bottom—for *DICTES, etc., Second Edition*, read *DICTES, etc., First Edition*.

TO THE BINDER.

The Plates for Vol. II should be inserted as follows, those braced together facing each other, with a *d.d.* (*description of leaf*) between them:—

IX <i>d.d.</i> IX A.	IX B <i>d.d.</i> IX C.	d.d. X.	XI <i>d.d.</i> XII.	XIII <i>d.d.</i> XIV.	d.d. XV.	XVI <i>d.d.</i> XVII.	XVIII <i>d.d.</i> XIX.	} <i>D</i> (two p. 100-101) XII and XIII.
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XLIV <i>d.d.</i> XLV.	XLVI <i>d.d.</i> XLVII.	XLVIII <i>d.d.</i> XLIX.						
d.d. L.	LII <i>d.d.</i> LIII.	LIII <i>d.d.</i> LIV.	LIV <i>d.d.</i> LV.	d.d. LVII.				

A single leaf, is but the Half-Title to "Books in Type No. 5," is inserted between Plate LVII and 260.









